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August 1990

Newsletter 11

"The glory of creation is in its infinite diversity and the way our differences combine to create meaning and beauty."

Honorary Members: Gene Roddenberry, Richard Arnold, Walter Koenig, Susan Sackett, Patrick Stewart, George Takei, Guy Vardaman, Mark Lenard, John de Lancie, Rupert Evans.

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Hello everyone and welcome to newsletter 11.

First we would like to welcome our new honorary member, Rupert Evans. Rupert is well known to a lot of you and he has been a popular guest at conventions. He is a retired stuntman and stunt co-ordinator and a close friend of Gene Roddenberry's, which is how we came to meet him. We hope you will enjoy the newsletters, Rupert.

We would also like to say a special hello to Susan Sackett. Susan and a friend were recently in England and Wales on holiday and Janet went down to London to spend an enjoyable day with her. They had a great time watching the parade to Trooping the Colour and walking down Portabello Road. We hope one of the convention committees will invite Susan over as a guest some time soon so that a lot of you can get the chance to meet her.

We have had to compile this newsletter a week early because when Sheila went to put a zine in for printing she found that our printer was going on holiday for two weeks just at the time we were planning to put the newsletter in. We were left with the option of doing the newsletter one week early or two weeks late so we decided on the former. Our apologies to those of you who may have rushed to get items in for the deadline. Janet wasn't happy to find she had only one week left to get the newsletter ready rather than two, either.

So far we have only had about 12 quiz entries in so it is unlikely we'll be having a quiz as a competition again. Since we can't print the result in this newsletter, as there are still 3 days to go to the deadline, we are extending the deadline until the end of August. If you still have your newsletter dig it out and have a go. Entry in each section is only 50p (or \$1) and it is for a very good cause - The Guide Dogs for the Blind Association.

Also on behalf of the Guide Dogs we are running a raffle - you will find 5 raffle tickets and counterfoils enclosed with this newsletter. The prize is a 4-DAY REGISTRATION TO UFP '91 (worth £25.00), very kindly donated by the UFP '91 committee. The winner will of course have to pay all their other expenses. If the winner is unable to go to the convention they are at liberty to give their registration to a friend. The cost of entering the raffle is £1.00 (or \$2) for five tickets. Just put your name on each ticket and send them with your money to Janet or Sheila (keep the counterfoils). Closing date August 29th. If you want extra tickets for friends etc. contact Sheila and please enclose an SAE. We will ask one of the guests to draw this raffle at Holodeck and the winner will be announced in the next newsletter. This raffle will be totally separate from any raffle we may

run at Holodeck. For those of you in Europe, it might be cheaper for you to send the \$2 in cash rather than have the bother and expense of sending a Giro draft for £1 or you can always combine any payments to us (renewals, zines orders, raffles, competitions etc.) into one payment sent to either Sheila or Janet.

We have received a press release on the film Moon 44, which goes out on Nationwide release on July 6th, 1990. The 14 page release contains a cast list, synopsis, production notes and information on the cast. There is also one b/w photo. If any collector would like to make an offer for this, the money will go into the IDIC Guide Dog Fund. Send your offers (including as SAE) to Janet by July 31st.

Now here's the bad news. As most of you will have heard postage is going up by a minimum of 2p in September - it will more likely be 3p to 5p at the weights we post out. Unfortunately on top of this we have been faced with an increase in printing costs due to the price of paper and litho plates going up. We have tried to absorb these costs but we cannot do it any longer, which means dues have to go up. We have considered just putting up the British rates 50p and keeping the newsletter as it is but we've had to hold over items again this time to keep the length down to 72 pages. This is mainly due to your prolific letter writing and Janet's lack of ability as an editor. She finds it much easier putting things in the newsletter than deciding what to pull out. Anyway, we love getting your letters and want to share them - and a lot of you seem to enjoy having exchanges of views with each other. The thing is that with the original series being shown on Sky, Star Trek: The Next Generation coming to BBC 2, possibly in October, and Star Trek celebrating its 25th anniversary next year we have an exciting time ahead of us and contributions to the newsletter are likely to increase. Also a lot of you have said that you enjoyed the longer newsletter last time. Because of this we have decided to increase British dues by £1.00 to £6.00 which will enable us to increase the newsletter up to 84 pages if necessary.

Unfortunately our foreign members are going to be hit worse than British members because of increased postage costs. For example when increasing the weight from 100gm to 110gms, postage to Europe jumps from 60p to 80p, to USA jumps from 97p to £1.05, and Australia from £1.07 to £1.16. Go up another 10gms and Europe remains the same but USA and Australia jump another 8p and 9p respectively. We have worked out the average extra postage on foreign n/ls in each area, and added the amount to the British dues. We will have to review this when we know the new rates in September, but we promise we will only increase foreign dues enough to cover the postage. The dollar rate may have to vary from time to time depending on the exchange rate.

We seem to be trapped in the position of wanting to give you as much as we can in the newsletters, but not wanting to price the newsletters beyond what members can afford to pay. When you renew you don't have to pay for a whole year, you can renew for as many newsletters as you want. With keeping records on the computer this does not create much extra work. One way you can help club funds is to remember to please enclose an SAE any time you require an answer to a letter.

Zine prices will also be going up to cover paper and postage. The new zines will be published at the new price but we are delaying increasing the postage on in-print zines until the next newsletter, when we know what the increase is. So if you want to increase your collection of zines currently in print you will save a bit if you order before October.

We have decided on a new policy for adverts. When advertising for penfriends please don't specify for the opposite sex - some adverts we were getting in were embarrassing and we do have young members in the club. Same sex ads are okay because some members have cultural rules which don't allow them to correspond with members of the opposite sex. When selling video tapes remember you can't sell videos taped off TV, although, as far as we know, there is no harm in requesting them. Regarding zines, it isn't fair to zine publishers to advertise photocopies of zines for sale or request them. From now on we will edit adverts if we think it is necessary.

We would like to thank Martin Stahl for sending in an excellent review of the TNG episode Yesterday's Enterprise, but we have decided not to print detailed reviews of TNG episodes until they are shown on British Television. I know we have discussed TNG generally but we don't feel it is fair to the many members who have not seen the episodes to give away all the plots or discuss episodes in detail when they can't join in. What we hope to do, starting with the next newsletter and assuming the BBC is to start showing TNG in October, is to give short two or three line synopses of the episodes we expect them to show in the following eight weeks, and then after the episodes are shown we will print a more detailed synopsis and invite comments. We ask that specific comments on episodes be kept separate from general comments for the Postbag. We would also like comments on original series episodes, but we cannot keep track of those being shown on Sky ourselves since none of us gets Sky - we're relying on those of you who can get it to keep us informed.

Please keep sending in the usual articles, comments, cuttings, reviews - in fact anything which you think might be of interest to other fans.

Sheila would like to apologise to those of you who were recently kept waiting for an order or a reply to a letter. She had an extremely severe cold which lasted nearly a month, and indeed had to have a week in bed when it was at its worst, and still hasn't quite caught up on answering ScoTpress/IDIC submissions.

Recently, we've had two or three people sending us coins through the post. Remember if you send cash through the post you have no comeback at all if it goes missing. Paper money is safer than coins since it is less detectable; loose coins can also fall out of the envelope if it tears. We realise that not all of you have cheque accounts and the poundage on postal orders is pretty steep, so if you can't send a cheque and don't want the expense of a postal order, you'd be safer to send stamps to the appropriate value rather than coins. We can use any value of stamp between 1p and £2.

This newsletter sees Lorraine Goodison leaving Sheila's Chain Gang. She is marrying on July 20th and will be moving to England. We'd like to thank her for all the work she has done over the years to help us put out zines and newsletters, and wish her and Peter all the best for the future.

Our thanks to Frances Abernethy, Lesley Arrowsmith, Jean Barron, Scott Carrick, Pam Clarke, Sheila Cornall, Barbara Ellams, Gloria Fry, Ena Glogowska, Jason Hart, Diane Haskin, Rosalyn Holland, Christine Jones, Karl Leonard, Page Lewis, Carol Looby, Sue Meek, Miri Rana, Karen Savage, Melanie Siddle, Colin Smith, Karen Sparks, Jenny Turner, Linda Watt, Helen White and anyone we have inadvertently forgotten to mention, for sending in information and/or cuttings.

Thank you to Peter Arnett, A.M. Barkham, Jean Barron, Helen Cakebread, Sheila Cornall, Pamela Dale, Karin Embacher, Mark French, Christine Hornby, Karen Savage, Shirley Shatner, Colin Smith, Karen Sparks, Linda Ware, Elaine Wells, Claudia Wuttke and everyone else who has sent in used stamps for the Guide Dogs for the Blind Association. For those who asked we collect all used stamps, both British and foreign. Also thank you very much to Helen Cakebread, Rosemary Chivers, Muriel Jarrett, Ann Peters, and Helen White for donations of either money or collectables.

Please read the announcement regarding Holodeck following this letter. It just goes to show that organising a con isn't all plain sailing. We hope that most of you who were planning to attend Holodeck will be able to travel the extra distance to Edinburgh and look forward to seeing as many as possible of you there. If you have any second-hand items you would like to donate to the Guide Dogs please send them to Sheila or bring them along to the IDIC table at Holodeck.

The closing date for the next newsletter is September 5th so the newsletter is unlikely to be posted out before September 26th. Please do not delay until the last minute to send items in.

Janet, Sheila, Valerie 8/7/90

HOLODECK - IMPORTANT ANNOUNCEMENT

The Holodeck Committee has regretfully had to change the venue for the convention in August because Bradford proved unable to give them the number of rooms they needed. The other alternative would have been to change the date, but if they had done that they would have lost two of their guests as well as several dealers, in Europe to attend Worldcon, who have chosen to stay on to include Holodeck.

The new venue is the Edinburgh Conference Centre, Herriott Watt University, Riccarton, Edinburgh EH14 4AF. It is University accommodation; single rooms costing £21, and double, £19 each. No triple rooms are available. The registration remains unchanged, as are the planned programme and guests.

Everyone who has already registered should have received a letter by now telling them the situation. Refunds will be given to anyone unable to travel to Edinburgh; the deadline for these being claimed is 27th July. The Holodeck Committee apologises for any inconvenience caused.

ATTENTION MEMBERS in the HEREFORD AND WORCESTER AREA

Anyone living in the HEREFORD and WORCESTER area might like to know that I am trying to arrange a one day showing of all five 'Trek' films at a Hereford cinema sometime during August or September. Could anyone interested please contact me so that I can apprise the cinema of potential interest. Many thanks! Michael Simpson, 'Hambledon', Upperfields, Ledbury, Herefordshire. HR8 1LE.

JILL IRELAND

We were sorry to hear of the recent death, from cancer, of Jill Ireland who played Leila in This Side of Paradise.

SUSAN OLIVER

We were very sorry to read of Susan Oliver's death. She died of cancer on May 10th, 1990. She was 58.

Susan is best known to us for her portrayal of Vina in Star Trek's pilot episode, The Cage (Menagerie). As well as being an actress and writer she won the Powder Derby airplane race in 1970 and was named pilot of the year by the Assn. of Executive Pilots.

LATEST STAR TREK NEWS

compiled by Janet Quarton

Various stories have been printed in the press regarding Star Trek's return to British Television so Janet decided to write to the BBC and this is the reply she received;

From Sue McCoulough, Viewer and Listener Correspondence. 12th June, 1990

I have made some enquiries, and you will be pleased to learn that the BBC currently holds the rights to show both the original series and "Star Trek: The Next Generation". I am sorry if any newspaper has misled you into thinking that you will only be able to see these programmes on Sky Television. In fact, we plan to show "Star Trek: The Next Generation", followed by repeats of the original series, whilst Sky Television hope to show the original series, followed by "Star

Trek: The Next Generation".

I should warn you, however, that we are still waiting to find a slot for this latest series so transmission may not begin until early next year. However, we plan to show "Star Trek: The Next Generation" at the earliest opportunity.

I hope that this letter has alleviated some of your fears, and thank you for taking the trouble to write with your concern in this matter.

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STAR TREK ON SKY

Those of you who can receive Sky are very lucky. This is from TV Guide:

These are the voyages of the Starship Enterprise, coming exclusively to Sky Television. The British TV premiere of The Cage, a two-hour special, will beam up on Sky Movies on July 1st. Then go to warp factor nine for all 79 episodes of the original Star Trek series, some of them never seen before on British TV. You can see Star Trek from Sunday to Thursday at 10pm on Sky One, starting on July 28. And for the kids, each episode will be repeated the following day at 5pm. Next year, Sky will premier the 13 animated Star Trek adventures. And starting in 1992, all 70 episodes made so far of Star Trek- The Next Generation. Beam me up, Sky! *[Before you start writing in - there were 22 animated and they've been shown at least twice on BBC.]*

STAR TREK on BBC

When we will see Star Trek on BBC isn't so certain - but it's beginning to look like October 1st. The letter above says maybe not until next year and the short article about Marina Sirtis in the Radio Times 23 -29 June, 1990 also says 'coming to BBCtv next year'. However Sheila Cornall says that a friend of Derek Wilby received a letter from the BBC saying TNG is to be screened starting 1st October, BBC 2 at 9.00pm and this is corroborated by an article in the Daily Star 3/7/90.

TV ZONE 8 has a go at explaining things:

As we've said before, the BBC has bought Star Trek, the animated Star Trek, Star Trek: The Next Generation and four of the movies. The BBC's screening rights on this package begin in late autumn this year.

The Beeb have now sold their satellite rights for part of this package to Sky (for a 5 year period). Sky will screen The Cage on Sky Movies (July 1st) and again on Sky One (July 29th) and then show the whole series, following this with the animated Trek.

The Next Generation will not be screened on Sky until late 1992, because their screening of the series, cannot, by agreement, clash with the Beeb's - around October this year (perhaps Tuesdays, BBC2 9.00pm). It is possible the original Star Trek will crop up in the DEF II spot on Wednesday evenings, to be followed, 79 weeks later, by the animated run.

The Beeb have the sole rights to the movies - they did not resell them, but ITV, who previously had the rights to terrestrial broadcasting on the later movies, still have the option to show them until the end of this year. However, Paramount claim they know nothing about any of this!

Daily Star 3/7/90 & DWB June, 1990 say ST:TNG will debut on British Television on October 1st, BBC 2 (DWB says at 9.00 pm).

POINTS OF VIEW Sue Meek says it was announced on this programme that the Beeb would show ST:TNG this autumn.

[We hope it is true that ST:TNG will be screened at 9.00pm as this may mean that the BBC will not feel the need to cut them. There are many episodes which would be unlikely to be shown complete before 9.00 pm and some, like Conspiracy, which would probably be banned. At least those of us with videos are not totally reliant on the BBC for the original series or TNG as we can buy the episodes for £9.99.]

STAR TREK VI

The latest we have is that Paramount have shelved plans for the Starfleet Academy script. We have no news on a new script but as Harve Bennett is leaving Paramount it is unlikely he'll be working on it.

Page Lewis says: "Good news too from actor George Takei, at the latest Creation Convention in Maryland. There will be a Star Trek VI, and they have asked Gene Roddenberry to write and Leonard Nimoy to direct... Shooting of the movie may start in November of 1990, but is uncertain at this time."

This would be great but we have no official corroboration so keep writing your letters to Frank Mancuso, President, Paramount Pictures, 5555 Melrose Avenue, Los Angeles, CA 90038, U.S.A, stressing the importance of having ST VI with the original cast. We suggest you don't send your ideas for the story-line as Paramount will not read anything not submitted by an agent. This is for your protection as well as theirs.

Keep your letters short and polite and don't mention Star Trek on the envelope. If possible use 9"x 4" envelopes or something similar and type the address as it seems the secretary has to open these.

Time is getting short if we hope to have a film for Star Trek's 25th anniversary next year.

Cynthia Phillipi thanks you for the letters you've already sent in response to her letter campaign.

STAR TREK : THE OPERA

"Star Trek Launches Into Song " The Sun 22/6/90

"To Boldly Squeeze" Sunday Express 24/6/90

"Beam me up Pavarotti!" Daily Star 28/6/90

Articles saying Paramount have plans for a Star Trek opera or musical and speculating on who will play the parts. The Sun notes that Shatner can't sing and the News of the World wonders whether Pavarotti could squeeze into Kirk's costume. The Star goes into more detail saying New York City Opera House bosses have met with Paramount Executives and insiders are tipping Pavarotti to land the part of Kirk. The article quotes Richard Arnold as saying, "There have been discussions about a Star Trek opera, although it's only a concept at this stage. Nothing has been made official yet so Gene can't approve or disapprove - but he's keeping an open mind because he's very much into good music." William Shatner it seems is not amused, "Star Trek an opera? That would stink. It would be asinine."

Cynthia Phillipi in her recent letter says: "Can you imagine Dr. McCoy singing in his best baritone: Damn it, Jim! I am a doctor, not an opera singer!"

STAR TREK: THE NEXT GENERATION

Filming on the 4th season was due to start in July and the first episode is due to air the week of September 24th. (info on airing date, STOF 74).

As far as we know there is no truth in any of the reports about any of the actors leaving the series, but Melinda Snodgrass has left.

STAR TREK: THE NEXT GENERATION - New Third Season Episodes by Karen Sparks

"SINS OF THE FATHER" Teleplay by Ronald D. Moore & W Reed Moran, based on a teleplay by Drew Deighan

A Klingon Commander acts temporarily as First Officer of the Enterprise as part of the exchange programme, and his different command style causes problems for the crew. He brings news for Worf which necessitates his visiting his homeworld to

defend the honour of his dead father, and Picard stands as his champion.

"ALLEGIANCE" Written by Richard Manning & Hans Beimler
Picard is mysteriously removed from the Enterprise and held with 3 aliens in an escape-proof room in an unknown place. Distrust and suspicion arise among the captives as they discuss the problem and come to realise that one of them must be the captor. Meanwhile a duplicate of the captain on the ship starts behaving increasingly out of character....

"CAPTAIN'S HOLIDAY" Written by Ira Stephen Behr
Tired after a strenuous diplomatic mission, Picard is persuaded to take a week's holiday away from the ship. He is visited by 2 aliens from the 27th century who tell him he will find a vital object which must be restored to their time. With (and despite) the 'help' of a woman companion, the object is recovered, but Picard must decide who is telling the truth.

"TIN MAN" Written by Dennis Putman Bailey & David Bischoff (& Lisa White, not credited)
Tam Elbrun, a First Contact specialist and full telepath, joins the Enterprise for its mission to investigate an object thought to be an organic starship which is orbiting a decaying sun. Picard's only hope of protecting the creature, and the crippled Enterprise, from revengeful Romulans is to allow the highly strung, troubled Elbrun (accompanied by Data) to board the craft, with which he is in telepathic contact.

The remaining episodes in the 3rd season are Hollow Pursuits, The Most Toys, Sarek, Menage A Troi by Fred Bronson and Susan Sackett (aired the week of May 28th), Transfigurations, The Best of Both Worlds (a cliff hanger).

STAR TREK IN THE NEWS

compiled by Janet Qarton

The purpose of this column is to let you know which magazines to look out for as well as letting you know some of what has been printed in the papers. Most magazines are available from the book shops listed at the end of the newsletter or in the Merchandising column.

STAR TREK THE OFFICIAL FAN CLUB 74 June/July 1990

Gates McFadden The Doctor Is In" 4 page interview. When asked if she would like to see the romantic aspect between Beverly and Picard shown in more depth she says: "I think both Patrick and I would both love to see that go further. Yes, that would be great. Mind you, I'm not talking about the two of them getting married but I would love to see more off-duty moments, where we're in situations where the question of 'where does the line between being an officer and being someone who has a personal relationship begin and end?'"

"All the Galaxy's a Stage... And How it Got That Way" 2 page article on the Enterprise sets.

"Where No Man..." One page article on Keith Sharee and 'Gulliver's Fugitives'.

"Louise Sorek Actress" 1 page article about the actress who played Reena Kapec in 'Requiem for Methuselah'.

"Corbin Bernsen Actor" 2 page article about the actor who played a member of the Q in TNG episode 'Deja Q'.

"John Anderson Actor" 1 page article who played Kevin Uxbridge in the TNG episode 'The Survivors'.

STARLOG 156 July 1990

"Media Log" At press time the Paramount Executives have decided against the Starfleet Academy script for ST VI.

A ST:TNG spokesperson has denied reports that Patrick Stewart and Wil Wheaton would

not be returning for the 4th season. They will be back, it's said.
"Worf's Klingon Relationship Manual" 5 page article where Michael Dorn talks about Worf.

STARLOG 157 August 1990

"Paul Comi Out of the World" 2 page article about the actor who played navigator Andrew Stiles in 'Balance of Terror'.

STARBURST 142 June 1990

"Fantasia Midcon '89" One page report on the convention where Gates McFadden, William Ware Theiss and Richard Arnold were the guests.

"Doctor McCoy" 4 page interview with DeForest Kelley which includes an excellent full page photo. With regard to the infamous camp-fire scene at the end of the latest Trek epic (ST V), Kelley reflected, "I thought the scene showed great exposition about how these people felt about each other. Actually, these three guys, as a family, that's all they had." However, he concluded wryly, "We haven't heard from any recording companies. None of us have had any offers." He laughed.

STARBURST 143 July 1990

"Soundtracks" Reviews of Star Trek: The Cage/Where No Man Has Gone Before and The Next Generation: Encounter at Farpoint.

STARBURST SUMMER SPECIAL '90

"Empathising with Marina Sirtis" Interesting 6 page interview.

"William Shatner's Captain's Log" 3 page article. Shatner was surprised when told that 'Miri' was banned in Britain. He said he's never seen The Next Generation. Talking about Kirk and Hooker he says "You get so tired, you don't have time to hide behind an actor's wiles. All you can do is be yourself, so both of these characters are simply aspects of my real personality. The difference is that Kirk has more nobility, he has the look of eagles, the ability to see beyond; Hooker is much more a guy who is driven by anger. I think Kirk is more the way I would like myself to be."

The magazine also includes a full page picture of Spock.

TV ZONE 7 June 1990

"Book Review" Gulliver's Fugitives by Keith Sharee (TNG), Pandora's Principle by Carolyn Clowes. (both Titan £2.99)

"Video Reviews" A Piece of the Action/By Any Other Name 49/50.

"Next Generation Update" 2 page article from info gleaned from Mark Leonard and Guy Vardaman.

"The Next Generation Interstellar MD" 2 page article about Gates McFadden.

"TNG Episode Guide" Evolution - The Bonding, the first 5 third season episodes.

TV ZONE 8 July 1990

"Book Review" Doctor's Orders by Diane Duane (Titan £2.99), Spock's World by Diane Duane (Pan £3.99).

"Video Reviews" Return to Tomorrow/Patterns of Force 51/52.

"Design Ware" 3 page article giving an appraisal of William Ware Theiss's work for both Star Trek eras.

"TNG Episode Guide" Booby Trap - The High Ground, 7 third season episodes.

"My Philosophy - ten rules of life" You Magazine 10/12/89

The article quotes Gene Roddenberry as saying "They say 90 per cent of TV is junk - but 90 per cent of everything is junk."

"Kirk's Kids Learn a Few Tricks" The Sun 1/6/90

Article in which video editor Steve Read compares the original series and TNG.

"Heavenly Trekker goes Hell for Leather" The Sun 15/6/90

Article about Marina Sirtis. The article says that Marina's boyfriend is the 28 year old American musician, Michael Lanter. They plan to wed next year.

"Beam up the Emmys" TV Guide (US) 16/6/90

Article saying that Paramount Network Television are waging an aggressive campaign to secure Emmy nominations for ST:TNG. Last year the series was nominated for 8 Emmys - but all in the technical categories. Rick Berman says, "Few people would argue with the statement that actor Patrick Stewart... is one of the best actors on television."

"Five Star Holiday is Out of This World" The Sunday Express 17/6/90

This article was about a tourist hotel in space designed by the Japanese where holiday makers can take a Star Trek-style mini-break in space. The Shimizu Corporation of Tokyo plans to offer the extra-terrestrial trips after Australia's first commercial spaceport, on the remote Cape York Peninsula, opens around the turn of the century.

[Miri Rana, who sent in the article, hopes it is better than the Norbreck Castle.]

"Triple Trekkie Treat" News of the World 24/6/90

Article about the BBC having TNG, Sky the original series and ITV showing Wrath of Khan.

"Happy Landing" Radio Times 23-29 June, 1990

Short piece on Marina Sirtis.

"Trekkling Along" TV Times 23 - 29 June, 1990

Short article on William Shatner with a photo of him and his three daughters. ITV showed STII: The Wrath of Khan on Wed 27th June at 8.00pm.

"Keep on Trekking" TV Guide June 30th - July 6th, 1990.

4 page general article on Star Trek in advance of the original series being shown on Sky.

"Daily Star" Daily Star 3/7/90

"£10 million enterprise for Sky Trek" Today 3/7/90

"Sky Beams back TV's Star Trek" Daily Express 3/7/90

Articles about Sky showing Star Trek. And no, Star Trek didn't cost £10 - it is only accounts for a part of it.

ACTOR INFO

compiled by Janet Quarton

William Shatner: The June issue of Horse Illustrated has an interesting article about William and Marcy Shatner's beautiful Saddlebred horses. There is a lovely picture of William Shatner riding "his favourite mount, Time Machine". Other pictures and the article express Shatner's love for his horses. (info STW)

"To Boldly Reissue" The Guardian 19/6/90

The British Film Institute has re-released Roger Corman's 1961 film The Intruder. Shot in incisive black and white on location in Charlestown, evidently amid some local hostility, the film tells of the incursion of a white supremacist agitator (well played by a youthfully slimline William Shatner) into a southern town where the schools are about to be desegregated. The film is showing at ICA for two weeks, along with Orson Welles' Touch of Evil. Both films are on new 35mm prints.

George Takei - News of George from Ena Glogowska

"Blood Oath", the film that George made in Australia last year, had its Premiere in Brisbane, Queensland, Australia, during June '90. It has been hailed as a resounding success. George was described as "Star Trek's George Takei" and continued, "(he) is a knockout as the arrogant Baron Takahashi". I have no details as to when the film will open in Britain, but it should be doing the rounds in the USA in the Autumn. The film centers on the Court Room scenes of the trial of Baron

Vice-Admiral Takashashi, who is up before an Australian Commission for war crimes perpetrated against POWs on Ambon Island in WW2.

No details available yet about ST VI, but the news is good. George thanks everyone who has written in to Frank Mancuso at Paramount about the script/Police Academy and new younger actors. Please keep the writing campaign up and ask Mancuso to include every original Star Trek actor in the ST VI movie. There seems to be a possibility that they may not all be in it.

DC Comics has brought out an issue, Number 1 1990, with a Star Trek story which is Sulu-centred. The story idea is George's, and it is co-written by George Takei and Peter David, with drawings by Gray Morrow. The art work is good, and the characters recognisable. There is a new hobby for Sulu, a deadly plague, and a love interest. It is a nice little story, and although I am not crazy about comic style reading, I enjoyed this one. It sells at £1.60 in Britain, and \$2.92 in the USA. The title is "So Near the Touch".

There was a Gala Tribute dinner in February in honour of Gene Roddenberry. George was the only member of the original Star Trek Enterprise Bridge Crew present. He made a speech in which he referred to Gene as "a great doorman" who had opened some truly wonderful doors for us. "He opened that great door that sent our spirit and imagination soaring with his vision of transporters and starships, of cryogenics and androids. That was a giant door he flung open to us all..." It was a good speech. During the dinner, Gene was presented with a portrait of himself.

The film "Return From the River Kwai" has still not been shown in USA cinemas. The legal wrangle over the title of the film has not yet been resolved.

End of June/beginning of July George was due to have a well deserved holiday in Europe; visiting Paris, and maybe London. This private visit inevitably returned to business and he appeared on Good Morning Britain, on 5/7/90.

Regarding ST VI: the media story that the movie may well be in the form of an opera is not entirely the way it sounds. It seems that New York Opera (presumably "Company" follows this title), plans a new opera based on Star Trek. Our valiant "original" Crew will not be singing their head off in the next movie. This news comes from George. He added that they may be ambitious, but they are not quite that ambitious!

George Takei appeared on BBC's Breakfast Time on 15th June. He was interviewed briefly on the P.O.W. camp set of his new film 'Blood Oath' in Queensland. He spoke of the enormous growth potential of Australian film-making and wondered if Hollywood might have been like that in its early days. Apparently the government-owned Queensland Film Corporation put up a lot of money for the film to be made there. George also mentioned that the weather was always good for filming. (info Karen Sparks)

Marina Sirtis was a guest on Good Morning Britain on 15/6/90. She talked about how she got her part of Troi in ST:TNG, conventions and the success of TNG in the States. Marina is a Londoner but now lives in America.

George Takei and Nichelle Nichols appeared on Good Morning Britain on 5/7/90.

George pointed out that while Star Trek celebrates its 25th anniversary next year, he was in Where No Man... and so has already been involved with Star Trek for 25 years.

George said Paramount has announced that they intend to premiere ST VI on Sept 8th, 1991, Star Trek's 25th Anniversary, but they have no start date for the commencement of filming yet. "Paramount works in absolutely unfathomable ways".

George and Nichelle were in Britain to rally support for the Sick Children's Trust's Home to Home campaign - to raise funds for the relatives of sick children to enable them to be housed in the hospital. They were attending the Rebeck Polo Match, at the Berkshire Polo club. Nichelle was excited that she was going to meet the Duchess of York for tea.

Nichelle mentioned the one woman musical she is doing in the States. It is called 'Reflections' and Nichelle says she gets the chance to use her 3 1/2 octave vocal range and to do 14 legendary women entertainers.

It was fun seeing George and Nichelle play-off each other.

PATRICK STEWART on THIS MORNING ITV 4/7/90

Transcribed by Janet Quarton

Patrick: I wasn't daunted because I didn't know what it was I was getting into. Fear is the thing that inhibits us, and I didn't have any fear because although I was familiar with the original show and I had from time to time seen it with my children when they were growing up, it was not something that I understood in detail. And what I didn't understand... and this, doing the show, living now and working in the United States, what I didn't understand was the extent to which Star Trek had become part of contemporary North American culture. It's threaded throughout this culture, every level, all professions, all races, all classes. There are no barriers, no distinctions, between those people who... enthusiasts for the show. I didn't know that, you see, I was an innocent. And I didn't know... further more I didn't know what was the significance of that chair. It's not the same chair of course that Bill sat in.

Interviewer: The center seat.

Patrick: Yeah. That it has a weight and a symbolism - the Captain's chair of the Enterprise. That I knew nothing about. So it was another job. I turned up here, didn't unpack my suitcase because I didn't expect that they'd keep me here for long. My sense was they'll quickly learn that employing an Englishman to do this kind of job is going to be madness. As in fact a colleague of mine said the week that the job was offered to me in 1987, 'How does it feel to be playing an American Icon?' Well I thought that they would quickly learn that having an Englishman as an American Icon was never going to work. So I was just living out of my suitcase for the first few days.

Interviewer: Well now, the role itself is quite a challenge because, let me see, you're an English Shakespearian actor playing a French captain of an American starship.

Patrick: Yes. I think it's a happy combination, because the assumption that the series makes is that by the 24th century, not only shall we be living in a United Europe, which we're on the threshold of now anyway. And when people say to me but how come you're an English actor playing a Frenchman and so on, I say I don't think of Jean-Luc Picard as being so much a Frenchman, rather as being an European. That seems to be essentially his cultural background. And so we have a United Planet. Earth is now one whole complete integral group as we hope Europe will be in a few years' time. But also out in space too there is now a United Federation of Planets.

Interviewer: How did you put together the character of the captain of the Enterprise?

Patrick: That was Gene Roddenberry's influence originally. I met with Gene once, before we began work we had one dinner and he seemed even reluctant to talk about the personality of the captain or how he wanted to integrate with the other principles on the show; whom at that time I hadn't even met. My colleagues. Although they've now become such an important part of my life I wonder how I got by without them a few years ago. What he did do was to have his secretary send me a whole series of the Horatio Hornblower novels. You know the Forrester books... Because he said 'I won't tell you what to look at but I think there's a lot of Jean-Luc Picard in Forrester's creation. In Hornblower. A dedicated professionalism, a certain eccentricity of manner...' Which I remember it was in the Writers Guide Gene wrote about. I often keep reminding the writers of this because I don't think they pay enough attention to it. It's what Gene described as 'the allowable eccentricities granted by the rank of a captain'. And I wish there were more of them.

Clip from Sarek.

Interviewer: I think one of Star Trek's most famous phenomena is that of the Star Trek associations around the world. The famous Trekkies. You have been to a couple of their conventions, haven't you?

Patrick: I was given a call late one Saturday night during one of the major British conventions. [UFP '88] A colleague here from the show, from the production side of the show was there and said if I could get up the following day to make a surprise visit it would be very valuable because there had been people there who had been making very negative remarks about the show. At that stage only a few people had seen it and some smuggled tapes. And so I turned up, it was entirely unexpected and they just pushed me on stage on the Sunday afternoon. And it was not like Denver, because there were not 3000 people there, it was not like a rock concert. It was something much warmer, much smaller. And... but what was particularly charming for me was to sense from them that very special individual pleasure that they were getting about having a fellow countryman on the show and on the ship. So it's established a different kind of relationship with those fans. And they were wonderfully enthusiastic, although it was based on very little experience of the show then because there were only a couple of tapes out and most of it was pirated stuff that they were watching. And their eagerness to see the show. Although it's going to be odd. I look at our first season's work now and.. it's good work but, but we have travelled so far in terms of freeing up the show, expanding the characters.

Interviewer: I think it's really fine tuned now when I'm watching it.

Patrick: Yes, I think so. And so I look at it now and it seems a little stiff to me occasionally.

Interviewer: Well Patrick, thank you very much indeed.

Patrick: I've enjoyed it, thank you.

DIANA MULDAUR

"I've had a career of making a lot of men look good"

Born on 19 August 1943, Diana was brought up in Martha's Vinyard, an island off Massachusetts. She talks of a wonderful childhood, brought up with her brothers by her father who worked for 'Time Life'. From an early age she mixed with creative people, the writers and photographers of the '50s and '60s with whom her father worked. She wanted to be an actress from as early as she can remember, being in love with acting and the history of it. Several years ago she was the first woman to ever be elected as president of The Academy of Television Arts and Sciences.

She became a professional actress in New York in the early '60s, beginning with theatre, and soon embarking on her long and varied career in television. Her two roles in the original series of *Star Trek* (as Lt. Ann Mulhall in 'Return to Tomorrow' and Miranda Jones in 'Is There in Truth No Beauty?') were two of her earliest TV appearances. Of the show she says, "It was rough-hewn, but no-one had ever done it and no-one did it as well." She also worked for Gene on another of his series pilots, the 1974 *Planet Earth*.

She has worked with such stars as John Wayne (in *McQ*), Burt Lancaster (in *The Swimmer*, her first film appearance in 1968) and Charlton Heston (in *Number One*). Her many in TV series appearances include *Alias Smith and Jones*, *Bonanza*, *Born Free* (starring as Joy Adamson), *Cannon*, *Dr. Kildare*, *Hart to Hart*, *Hawaii Five-O*, *Ironside*, *Murder She Wrote*, *Police Story*, *Quincy*, *The Incredible Hulk*, *The Men From Shiloh*, *The Streets of San Francisco* and *The Virginian*. One of her best known series was *McCloud*, on which she appeared regularly as Chris Coughlin, between 1970

- 1977.

It was on another well-known American show called *A Year in the Life*, on which she appeared regularly, that the producers of *Star Trek: The Next Generation* saw her and decided that Diana Muldaur was the actress they wanted for the part of Kate Pulaski. They arranged to meet her and gave her 15 tapes of TNG episodes to watch, which she thought began as very exciting and got better and better.

When she was offered the role, she considered very carefully before she accepted. Unlike one or two other actors on TNG, this was not to be a major step in her career, but merely another show among the many she had worked on - she was certainly in a position to turn it down if she didn't want it. One disadvantage was that she and her husband would have to move back down from their cherished home in the tiny settlement of Bear Valley, high in the Northern Sierra Nevadas where they had moved to escape Hollywood. However, as we all know, she did accept the role - two of the reasons being the show's positive approach to the future, and she felt the role was one in which she could grow as an actress - and played the part of Dr. Katherine Pulaski throughout the second season of *Star Trek: the Next Generation*.

Profile by Karen Sparks

Sources: Starlog, Who Was That Masked Man?

MERCHANDISE

compiled by Janet Quarton

BOOKS -

- | | | | |
|-----|-------|---|---------------------------------------|
| Jun | P50 | Doctor's Orders by Diane Duane | Pocket Books & Titan |
| | | Spock's World by Diane Duane. | Now in British paperback. Pan |
| Jul | TNG12 | Doomsday World by Carmen Carter, Peter David, Michael Jan | |
| | | Friedman and Bob Greenberger | Pocket Books & Titan |
| Aug | | The Lost Years by J.M. Dillard | Now in paperback. Pocket Book & Titan |
| Sep | TNG13 | The Eyes of the Beholders by A.C. Crispin. | Pocket Books & Titan |
| | | Black Fire by Sonni Cooper. | Titan |

Best of Trek 15 edited by Walter Iwrwin & G.B. Love. Published by Roc. \$3.95. At the Sign of the Dragon have copies at £2.95 plus p&p).

VIDEOS

ST:TNG 1st season tapes are now being released at £9.99. The episodes have been recorded in their original form and not edited together as they were in the rental tapes.

ENCOUNTER AT FARPOINT

THE NAKED NOW/CODE OF HONOR

Due next.

THE LAST OUTPOST/WHERE NO ONE HAS GONE BEFORE

LONELY AMONG US/JUSTICE

Rental TNG Tapes - info TV Zone 6

CIC plan to release a few more rental titles from Season Two, in episodic format. Two tapes are confirmed with a possible third if demand continues.

HIDE AND Q/THE MEASURE OF A MAN

A MATTER OF HONOR/THE EMISSARY

Original series tapes priced £9.99 in the shops or the same from Andromeda plus p&p.

49/50 A PIECE OF THE ACTION/BY ANY OTHER NAME

Due Next:

51/52 RETURN TO TOMORROW/PATTERNS OF FORCE

53/54 ULTIMATE COMPUTER/OMEGA GLORY
 55/56 ASSIGNMENT EARTH/SPECTRE OF THE GUN
 57/58 ELAAN OF TROYIUS/PARADISE SYNDROME
 59/60 ENTERPRISE INCIDENT/AND THE CHILDREN SHALL LEAD
 (We've listed so many because rumour has it that CIC are releasing five tapes together, and plan to get all the tapes out before the BBC start showing TNG in October.)

THE CAGE is now available from CIC in *full colour* @ £9.99. Note that this does not include Gene Roddenberry's introduction.

Collectors' Item - Pewter Replica of the Starship Enterprise

The first pewter replica ever authorized by Paramount Pictures of the most famous Starship of all time. Precisely reproduced with assistance from Star Trek creator Gene Roddenberry.

Sculptured and handcrafted in fine hand finished pewter. The main sensor and navigational deflector plated in glowing 22 carat gold. The top propulsion units blaze with fiery red crystal cabochons.

This is again available from Franklin Mint Limited. Price £195.00, payment in 10 monthly instalments of £19.50.

Write for details to Franklin Mint Ltd, Customer Services, 138 Bromley Road, London SE6 1BY. If you are interested write immediately as the closing date was July 10th.

We believe that Franklin Mint plan to sell the Star Trek chess set later this year. This will be expensive. We will give you details when we have them.

POSTBAG

Please send in your letters of comment and discussion for this section - the more the merrier. If possible could you word your letter for printing or at least indicate that it is meant for the n/l.

Janet Quarton:

With TNG coming to our screens soon I am concerned that there might be a split in fandom. I don't want fandom or this newsletter to degenerate into original series vs TNG and, you know, there is really no need.

There are far more aspects to Star Trek than just the original series and TNG. There are the movies, animations, books, zines, different characters and different actors. Even if you just consider these in relation to the original series, all of us fans like different aspects of Star Trek. Most of us have our favourite characters and actors, although interestingly, these don't always match up. Some fans are interested in the SFX side of Star Trek, others the aliens, others the Federation as a whole. Most fans like the series but one person's favourite episode is probably the one another likes least. Some like the movies, others hate them; some consider that the books are 'real' Star Trek whilst others treat them as fiction with no more weight than zine stories.

You know, I think that when most people say that they consider something to be 'Star Trek' or not to be 'Star Trek', what they are really talking about is whether they accept that 'something' into their Star Trek universe. We all have our own 'Star Trek universes', but with ST fandom being so diverse why should TNG cause any problems and why shouldn't we welcome it as part of Gene Roddenberry's ST universe?

There are probably very few fans who completely share what they like about Star Trek. Sheila, Valerie and I certainly don't. I'm a Kirk fan and they are Spock fans, we all like zines and relationship stories but I'm not a K/S fan. I don't like the movies but they are more tolerant of them. We all like TNG,

although our first love is the original series, but Valerie and I like the Klingon episodes whereas Sheila isn't keen on them. Need I go on? The important thing is that our friendship doesn't depend on us liking the same things.

You are probably wondering what the point of this letter is - I suppose I'm trying to encourage a more positive reaction by fans. The way to keep original Trek alive is not to spend your time criticising TNG, comparing it to the original and finding fault. Try to judge TNG on its own merits; if you don't like it by all means say so but then concentrate on writing letters and articles about original Trek. Some fans may join IDIC only knowing TNG and we want to introduce them to original Trek. There is no need for original series fans to fear TNG fans or vice versa - they are both part of Gene's Star Trek universe. TNG continues on from the original series, it doesn't attempt to replace it. The BBC say they plan to follow TNG with repeats of the original series and Sky plan to show the original followed by TNG, so there is plenty for everyone.

I would like to extend the above by commenting on the Postbag section. We love getting your letters and like to print them but if you find that you disagree with a letter or article written by another fan please don't get personal in your reply. IDIC to me means that we don't have to agree with the views held by other people but we do have to accept that they have as much right to their views as we have to ours. If you don't agree with someone by all means say so and then give your opinion, but try to avoid getting into the situation where you are trying to argue someone down because you don't agree with them. Also when you are criticising a character, actor or episode try to remember you are talking about someone/something which other people love, and think how you would feel in their position. Try to keep to positive criticism.

You may find there is a series of articles in the newsletter which you don't like. Karin Embacher's series on comparing the German versions of ST to the original comes to mind here as a few members have said they don't like such a detailed comparison. On the other hand far more members have said they do enjoy it and appreciate the work Karin puts into it. We feel that with ST fandom being so diverse it is impossible to just print articles which all members will enjoy. If you don't like an article then try to remember that other people do and move on to something else - we hope the newsletter has enough variety so that there is something for everyone. We are willing to cater for minority interests so if there is some aspect of Star Trek which you feel is not covered then write an article on it or write and request an article and we'll see if another member is willing to write one. Where we are printing a series of articles these will not appear in every newsletter to allow room for other articles.

Jean Barron:

I know a lot of people had complaints about the accommodation at the Norbreck Castle Hotel, but I hope this wasn't the lasting impression they went away with at the end of the Frontiers convention - it wasn't for me. The convention atmosphere was excellent, the programme crammed and the guest speakers lively and entertaining - Mark Lenard was as splendid and as ambassadorial as ever; no-one would have known, witnessing John de Lancie's performances on stage, that he was fighting a fever of 101 for most of the weekend; and Guy Vardaman... what can I say about Guy that won't embarrass him? On the other hand, why should I spare his blushes when he delights in embarrassing me? All right, I'll just say that he's a deservedly popular guest and his inside knowledge of all things Star Trek is invaluable. Other things I liked about Frontiers were the large video screen in the main hall, the bulletins that were issued every morning, breakfast - and where else could I have walked along the seafront with a Vulcan ambassador kicking a pebble with single-minded determination?"

I want to say a heartfelt thank you to Gail Adams and Diane Perry for saying so many of the things that really needed to be said about conventions and fandom. Why haven't I said them? Well, as a member of a convention committee, I thought it might be regarded as making excuses for any shortcomings in our organising abilities, so I kept quiet and hoped that somebody else would speak up. Perhaps I

was wrong? In any case, I would like to expand on a couple of the points that Gail and Diane discussed.

Programme - at SOL III '89 we were on the verge of closing the video room showing original Star Trek since the programme had been running to a virtually empty room (apart from the steward on duty) while the Next Generation video room was bursting at the seams. There isn't anything sinister about this, fandom isn't abandoning original Star Trek (it's the main thing that binds us all together, after all!) - it's just that we've had ample opportunity over the last 20+ years to watch the original series both on TV and on video. The Next Generation is something new and, despite the ambivalence of our feelings about this 'extension' of Star Trek, everybody wants to see it. No doubt, when TNG has been running on TV for a year or two and there are lots more videos available, the balance will right itself again, but in the meantime, convention programmes have to be designed to satisfy demand.

Guests - I don't think fans in general really believe (although sometimes I wonder!) that all one has to do is write to a Star Trek actor and he/she agrees to be a guest at a convention. On the other hand, we don't write a blanket letter to all potential guests and wait to see who replies - the method described by Gail and Diane. We fix our sights on a particular guest and, if we have no luck there, move on to our second choice. Like many other committees, SOL III has been very lucky, so far, in getting an actor(s) from original Star Trek as a main guest at each of our conventions, but, as other committees will agree, it gets more difficult every year because a) the actors are working on other projects and acting jobs, and b) costs are soaring - fees, airfares and hotels. Even if we tried for a TNG actor as a main guest (and risked being seen as turncoats), the possibility is remote since filming of the series often goes on into May. Beginning to see how difficult this job is?

Hotel - It seems that only another committee can fully understand the problem of finding a good hotel with an adequate number of bedrooms, enough function rooms for a multiple programme, and a room tariff that won't draw gasps of disbelief from the fans! The Adelphi in Liverpool fitted the bill in all three respects but the attitude of the management (not that of the general staff) meant that a number of complaints began to whittle away at its popularity. A great pity! Of the hotels that have been used for cons, some have outpriced themselves and others are simply too small for the larger conventions. The answer, of course, is a purpose-built hotel just for Star Trek cons! Or, perhaps, a change of the main convention dates to encourage larger holiday resort hotels to offer worthwhile discounts? (Incidentally, there has been a change of management at the Adelphi and a definite warming to the idea of hosting another Star Trek convention.)

I won't comment on the Business Meeting except to say that it has always been a source of concern to me that it is consistently so poorly attended.

Ann Peters:

In reply to a query in the April n/1 as to why Kirstie Alley did not play Saavik in ST III may I offer the following quote from 'Cinefantastique' July 1987: "Curtis replaced Kirstie Alley who played the role in Star Trek II, an example of what happens to a performer that demands too much in negotiations with Paramount."

Referring to the character profile of Jean-Luc Picard in the same n/1 I felt the paragraph about his reliance on Deanna Troi was quite misleading.

Without going into details of the Betazoid race (presumably that will be done in a profile of Troi) it really must be mentioned that Deanna is an empath. As such she is able to detect feeling and emotions in any life forms negotiating with or confronting the Captain and to give him a summary of what she senses together with recommendations. She is thus giving Picard information which he would otherwise be unable to obtain so that he is better able to make the right decisions. This is similar to Spock giving Kirk information from his science station.

The paragraph as written in the profile gives the impression that Troi makes the real decisions and Picard gives the orders which is, of course, quite wrong.

Lastly, since I have been a great TNG fan for three whole weeks now, I feel that the criticism by David Noone (April 1990) must be answered.

1. What is dull about the Captain not entering hazardous conditions? As long as someone is in danger why is it more exciting if it is the Captain?

2. Captain Picard is not pacific because Troi is on the bridge; he is a pacifist full stop. She just gives him information (see above) to better enable him to solve problems without violence. When he does encounter Romulans (The Defector) he knows exactly what to do!

3. Picard is not lumbered with women and children. When he really needs a Kirk-style confrontation he simply separates the saucer section containing all the civilians and mans the battle bridge in the stardrive section (Encounter at Farpoint).

4. Data answers the point about Wesley (Datalore). "He has a child's body but we have found him to be MUCH more." Wesley is not a teenage boy, he is a genius, although I have to agree that he was not one of TNG's better ideas.

Helen Cakebread:

I must write and tell you how much I enjoy Star Trek: The Final Frontier. I just had it out on video as I could not get to the picture.

I read the book but it did not give it justice. I agree the story is a bit weak but I thought it was a good idea to bring everyone back together. Also, if it had been a war game any starship would have gone; like the boss said he wanted experienced commanders.

It was lovely to see them all again. Their handsome faces look older but still have something special about them.

Spock has become wiser and more human without losing his Vulcan ways that made him. I think he looks *delicious*. If they do make another film Leonard Nimoy must take part. I know he has lots of other work but Star Trek *must* come first.

Bones looks happier. Good to see him as a loyal friend. And Kirk is Kirk; he never really changes does he - very nice. It was good to see Uhura; she is lovely. I was sorry she was not in more of the film. Scotty, Sulu and Chekov should have had more to do too. I was surprised that Sulu was taken over in his mind as I thought he was going to be a Captain. I would have thought he would have a stronger mind.

I think William Shatner did an excellent job with them all; it could not have been easy.

I loved seeing the Enterprise. She might not have all her parts working but I thought she looked lovely, and from different angles; also the shuttlecraft.

I agree the film was good and bad, but in my mind Sybok said, 'Let me take your pain.' I watched the film and it made me feel happy, part of the family.

Eileen Kelly:

Re: Next Generation v the original

When I first saw the Next Generation series I felt the characters lacked depth, and were sadly second rate in comparison with the beloved characters of the original series. I then changed tack, and just watched the shows at face value - without comparing or judging - and guess what - I found I thoroughly enjoyed the whole thing.

Recently on holiday in the States I saw some of the second season and loved them - I can't wait to see them on our TV! Actually I thought I had died and gone to heaven, because the TV system in Virginia showed the original series every day!

and with a bit of channel hopping I saw three episodes of the Next Generation a week!! Spoilt was not the word.

Anne Devrell:

I would like to answer a few questions/comments raised via the letter columns in issues 8 & 9. With reference to dubbing from English to German. Our non-English TV stations within The Special Broadcast Service have a policy of sub-titling all programmes not made in the English language. For those whose first language is Serbian or Czech it provides a familiar programme but could provide humour at what the sub-titler has offered in translation. Being viewers of their programmes we are aware that what is said is not always what we see at the bottom of our screen.

To Kathleen Glancy, a check with the ST Compendium or ST Calendar would show that William Shatner is the elder.

To Gloria Fry - both the films/series you mention have been shown here in the last 12 months. What is more interesting about "The Sun Also Rises" is the way the writers extended the character of the Count. He disappears from the original about half way and never returns.

What a wait for Christine Snow! Luckily our SF bookshops Galaxy and Minator don't have the same problems. 'Dreadnought' is as good as she says but 'Battlements' I only kept because of the first and last chapters, and now with the clampdown Diane Duane's creativity has been curtailed, so Lt. Piper may never learn - nor will we - about Edith and Nar'aht.

Incidentally William Shatner's 'Secrets of a Married Man', rated A on its first showing for TV, was screened last Monday (14th May) as a midday movie now rated PGR.

Jacqueline Comben:

I am totally bemused.

Having met Gates McFadden, I know she is a delightful person, very warm and friendly, a pleasure to meet, who takes pleasure in meeting us. However, my reaction was to wonder why this warmth was so missing from her dull, flat portrayal of Crusher.

To be fair, in the 3rd Season, she has improved, but how the US fans could be 'electrified' by 'the magic of her presence' in the 1st season, I am at a loss to understand. My own reaction to her was total boredom mixed with impatience at the hints of a relationship with Picard, mainly in the form of her showing signs of mooning over him. Certainly, I doubted that he could possibly be attracted by such a characterless person.

Pulaski was like a breath of fresh air, a real person instead of a cardboard cut-out, a person you could not fail to notice, be interested in... such a great improvement that comparison was almost an insult to her. The scripts 'toned her down' as the season progressed, no doubt in reaction to the 'bring back Bev, we hate Kate' lobby, but her personality still shone through, despite this.

The aspects of Crusher mentioned by Lori are almost all ones in which Pulaski greatly out-does her. Pulaski certainly cares as much as Crusher, is a dedicated doctor, and I cannot imagine her taking as long to find the answer to the 'Naked Now' organism, especially given McCoy's help! Pulaski is not just a dedicated doctor, she is also efficient!

As far as 'Beverly-the-mother' is concerned, her want of good sense was stressed from the moment in Farpoint when she let her little son talk her into taking him up to the Bridge, when she proceeded to 'cash-in' on Picard's guilt about Jack in order to gain special treatment for Wesley. That was not behaviour to be expected of a Starfleet officer. Picard should have had them both off his

ship in less time than it takes to tell, but of course, since Wes is Gene's Mary Sue, that was not to be, and at least he is now written in a more believable way. Perhaps Americans think mothers should be willing to indulge their sons to the nth degree. Such is not the way in this country, where parents are expected to provide their children with some discipline. *[Ed: Sheila is a teacher and knows that facts don't always live up to expectations.]*

In a previous issue, there was mention of the lack of 'Alternative Universe' stories arising from TNG. I have a Universe in which I can believe, in which Crusher and son do not join the ship until Wes is a real Ensign. In my Universe, the honourable Romulans are at peace with the Federation and the far less honourable Klingons have an uneasy treaty. Picard's First Officer is Romulan, Riker is Science Officer. La Forge is Chief Engineer from the first, since Enterprise should have had one from Farpoint onwards. The original Security Chief was Romulan, with Tasha as his deputy. Pulaski was Chief Medical Officer. Worf, of course, is not aboard, being in the Klingon Fleet. As for Data... when the Security Chief was killed, Picard was offered Data as Science Officer, Riker to transfer to Security. Both the Captain and First Officer refused this offer, since neither was willing to ask a living crew member to take orders from a machine, so they promoted Tasha and left Riker in charge of Science. Probably stories from my Universe would not be popular, but I can re-write every episode in a more believable way, save those which depend upon Klingon involvement, and those can be altered to transpose Romulans and Klingons with little effort, save the notion that Klingons can behave with the sort of honour exhibited by the Romulan Commanders in both Balance of Terror and The Enterprise Incident.

I, for one, found the articles comparing German, British and US versions of the episodes very interesting. The first time I heard that we had not all seen/heard the same, I was very shocked, as, in my innocence, it hadn't occurred to me that TV episodes were messed around in this way. I did realise that, sometimes, in translation, changes were essential. A name which happens to have an unfortunate meaning... or cannot be pronounced with ease... or is clear evidence of lack of knowledge of local facts... all are good reasons for change. 'Sulu', I gather, is not a Japanese name, so it was perfectly sensible to change it for Japanese TV. A saying must be rendered as the nearest local equivalent. Having seen a story of mine translated into German, I am well aware of the problems of long words! Some of the things Spock, apparently, says, cause me to think, "Well, I'm glad I don't have to say that!" So, I realise that, when dubbing, a certain amount of interpretation is needed, but to try and alter the sense of whole episodes...! That did shock me, and I think it was useful for us to find out exactly what our German friends have seen. It makes occasional confusion in conversations with them understandable, and now I will realise that they may never have seen a particular clip about which there seems some confusion!

Your review of 'Green Fire' is the only one I have seen which commented on the need for a sequel. It was quite correct, of course, and I am in the process of trying to write one. Basically, my problem with that story was that I could not have them find out much about certain aliens, about whom we know very little even in Jean-Luc's time, at least at first. Also, I was very 'messed up' by ST V, which caused me to write and rewrite and then toss out chunks. I did think I had reached a reasonable place at which to end... life, unfortunately, isn't lived in tidy compartments and problems tend to linger on. However, as soon as I re-read the story, quite my worst effort so far, I realised I must write more!!

Lesley Arrowsmith:

I noticed Fred Phillips credited in The Fall of the House of Usher, the first of the Roger Corman series (has anyone else notice that they only seem to have 1 script, at least for the first 3?). He did quite well, considering the tiny budget, but obviously moved on to better things.

Nicole Comtet:

I have just finished reading the newsletter, and found it great, as usual. We are now becoming accustomed to expect from you nothing less than perfection. Your

readers are spoiled!

I found the information on Shatner's and Nimoy's respective heights 'most fascinating'. But to me, even in the series Nimoy looked definitely taller.

About Star Trek VI. The letter campaign against the 'Police Academy' script seems to have produced some result. But now some say (Bev Zuk's letter) that there won't be any film at all for the 25th anniversary because of the fans who killed it. Is this rumour a convenient way, on the part of Paramount, to put all the blame onto the fans because they (Paramount) are so far unable to put up a good story for STVI? Just as these repeated rumours that the original cast (and the three stars in particular) are becoming too expensive now for Paramount? Isn't this a good excuse to call in new actors for the parts?

In the postbag, always so interesting, some fans commented on the criticism that seems to assail William Shatner just now. Maybe fans, who expected a lot from STV, vent their disappointment on the director; and with some reason apparently, since he received the Golden Raspberry award. But Shatner has been very much in the news these last months, with STV, interviews, This Is Your Life, etc. Could it be that some people think he has been too conspicuous of late? And he is not the first Star Trek actor to attract criticism and disparagement. Remember what happened to Leonard Nimoy a few years ago; whatever he did, even his private life, was commented and blamed in the media and scandal sheets. So now it seems to be Shatner's turn. At least so far he has not received death threats against his daughters, as Nimoy had against his children, when rumour had spread out that he did not want to play the part of Spock any more. I read that for a few years some fans made life a nightmare for Nimoy. How Star Trek lovers can behave so shamefully, and harass the actors who made Star Trek, is unbelievable.

As usual, I enjoyed the book and zine reviews. Even the zines out of print, since it helps to know what to look for in auction sales and on second hand. It is like treasure hunting - it is fun to look for a rare zine.

Sue Embury:

I attended Frontiers with my two boys and we thoroughly enjoyed ourselves. I'd like to compliment all the contributors who covered the con for their excellent and accurate reporting of the guest talks etc. in newsletter 10. I found those events which I had attended described exactly as I remember them. If only we could rely on the same standards from professional newspaper and media reporters!

Having had another update on N.G. episodes I have to say it still seems to be improving. The best episodes are very good indeed. Here's hoping the B.B.C. comes up with the promised broadcasts in the autumn.

I'd just like to have my say in the great Crusher debate. I like Bev Crusher, partly because she doesn't seem to be overflowing with self confidence all the time. It's nice to think that a normal person with doubts and uncertainties can still grasp the nettle of responsibility, and manage to come through difficult situations somehow. I think Wes is O.K. too, for a child prodigy!

I find I'm still wondering what Deanna Troi is there for though. She looks great of course: she certainly has the best cleavage in the whole show, but it seems pretty superfluous having someone around just to point out that "I sense great unease from the crew." - when they're all staring into the jaws of death. Perhaps I've missed the episodes where she comes into her own, but it seems to me that Guinan is doing Deanna's job in a far more subtle and effective way. Any Deanna Troi supporters out there like to leap to her defense?

Although I'm enjoying what I see of TNG, original Trek is still my first and best love, and I've written to F. Mancuso with what I hope are constructive comments (just in case anyone actually reads them!), asking for the original cast back in STVI.

I was pleased to see a group of fans speaking out in defense of William Shatner, as he seems to be getting a lot of stick from all quarters lately. Although I would not call myself a devoted fan of his, I think his efforts deserve more credit than they've been getting recently. It seems as if some people had pre-judged STV as a failure and that Mr. Shatner has not been allowed any credit for whatever good points the movie has. I think most of us agree that we enjoyed it overall. In particular I think we should be thankful for all the relationship scenes which were surely exactly what the fans are always demanding. It seems to me that Mr. Shatner was trying very hard to please his public and I'm surprised that he hasn't received more support from fandom than has been apparent so far.

I wonder if he will feel inclined to make much effort for future Star Trek movies after this discouraging episode. I certainly hope so, because I really don't want to see another actor (not even Michael J. Fox, who might do quite well at it and be a great box office draw) playing James T. Kirk. I recognise that William Shatner is not Captain Kirk, (to coin a phrase!) but strangely, Captain Kirk is William Shatner. No-one else will do, and the same goes for the other Star Trek characters. The original cast have made those roles their own. I for one, want to see them playing those same characters for as long as they are willing and able. If they are getting older, well so are the rest of us, and there should be plenty of scope for some emotional scenes tackling that very issue. Having said that, I would point out that Sulu, Chekov, Uhura and especially Saavik are very far from past it yet by any reckoning, and from what I've seen of Captain Kirk recently he's still doing all that running, jumping and fighting (and diving!) just as he always used to do. I think all those snide comments about weight and wig problems are just sour grapes. How many sixty year-olds do you know who look that good, honestly?!

As to whether he is Mr. Nice Guy in private life; I really couldn't make a judgement based only on hearsay, media interviews and (selective) reporting. The topic is bound to be of interest to fans: I suppose it's part of the price of fame, but, to borrow another quote; nobody's perfect. While it is reasonable to regard James T. Kirk as a character whom we all know intimately and as public property, fandom must concede that William Shatner is a private individual, no doubt with fallibilities like the rest of us, but with considerable talent in his chosen profession of actor, for which we should all be truly thankful.

I believe Leonard Nimoy experienced a period of unpopularity and even hate mail back in the days when it seemed there would be no more Star Trek. Nowadays he is everyone's darling again (mine too!), but I doubt that he is a very different person to the one who attracted so much unjustified criticism at that time. It would be a pity if William Shatner had to be the current scapegoat for all Star Trek's problems. Perhaps he should never have attempted to write, direct, and star in such a multimillion dollar production while making his directorial debut. Still I admire him for trying, and I don't see that STV was by any means such a dismal failure as the media would have us believe. It doesn't seem likely that Bill Shatner will be given a second chance at directing Star Trek movies, but I sincerely hope we will see him back in the Captain's chair in the not too distant future.

Steve Howe:

Regarding the rumoured storyline for Star Trek VI (I read an interview with James Doohan in an issue of Starlog magazine saying that the subtitle for ST VI was possibly 'The Return of the Enterprise'), I have an urgent plea to Paramount, Gene Roddenberry, Harve Bennett and Father Christmas not to use younger actors to portray the Star Trek crew in a Starfleet Academy-type movie or in a flash-back type plot. I personally don't give two hoots how old the actors are; as long as they can still walk and remember their lines then put them back on the bridge again and again as far as I am concerned. What is the people of Earth's preoccupation with age? If you're over 40 nowadays then you're considered 'past it' or 'over the hill' - why? Do they want Star Trek and the other world's TV and movies to star nothing but a bunch of 17-year-old foul-mouthed crack-taking yuppies? I don't. (To see my point watch Friday the 13th trilogy. Part 8 wasn't too bad though.) I

suppose in a decade or so you'll be classed middle-aged at 20!

The only reason why I think people object to the original series actors making a season of Great Movies is because they can't stand to see them get old. Doesn't everybody? Or perhaps they're jealous that the Star Trek cast will be 'chasing around the universe', so to speak, when some people their age will be sitting in a rocking chair by the fire, knitting!

Anyway, to change the subject back to that of ST VI, I'd personally like to see the return of Gary Lockwood playing the excellent character of Gary Mitchell, to make a movie with the storyline of a continuation from the first-ever televised episode of ST to the last movie. I think that would be great. Of course, to impress, entertain and appeal to a non-Trekker audience who very likely don't know who the hell Mitchell is, it would have to be made very carefully, with a great deal of attention to details in the plot so as not to leave the non-Trekker viewer saying 'Huh?' and leaving questions in his/her/its mind. Although I love ST V, I think that the plot could have been dealt with in greater depth (mind you, after reading Captain's Log, it is clear that a lot of scenes that were cut from the movie for time reasons etc. were ones Bill Shatner felt absolutely essential to the plot and very harmful if removed, but of course the producer has always the final say even if an agreement of co-operation between director/producer is made (as in ST V); the director has ultimately to answer to the producer whether it's yea or nay about whether a particular scene goes or stays.) But if ST VI contains all the excitement and humour of ST IV and the friendship of the characters that was in ST V, I think ST VI (with the addition of Mitchell) could be fantastic. After all, the return of the friend of Kirk's (for 15 years) who he destroyed (or thought he had), maybe by destroying Mitchell's power returns him to join the triad of Kirk, Spock and McCoy. Also a return of Mark Lenard, Jane Wyatt and Catherine Hicks would be nice too! And perhaps in the new movie we could see a glimpse of the expected ship 'Galaxy' to make a bridge to The Next Generation?

Sheila Clark:

I would doubt that the fans are anti-Harve Bennett (Bev Zuk's letter, N/L 10), but they do know the history of Trek. It's just possible that Sulu and Uhura were at the Academy together, but none of the others could have been, and indeed McCoy and Scotty don't seem to have been there at all. Many fans therefore probably object to the Starfleet Academy theme for ST VI on the grounds of credibility. Second, whoever was responsible (in Britain) for the announcement in the press that Michael J Fox was to be cast as the young Kirk has a lot to answer for over here. No harm to the laddie, but...

Being realistic, I have to admit that the actors are getting older, and it's not practical to expect them to continue indefinitely. Back in the late 1970s when Paramount couldn't decide whether to do a movie or a new series, I said I would prefer a new crew on a new ship to recasting. Well, we got that - eventually! I've now come to the conclusion that I would now at least be prepared to give new actors in the parts of Kirk, Spock, etc. a chance to prove their ability in a film set in the early days of the original five-year mission. However, I doubt I would even bother going to see one set at the Academy, no matter how sensibly it was handled, because I think I would find it too hard to suspend disbelief in the presence of all the main crew - or even the Big Three - at the Academy at the same time.

To come to a totally different theme - TNG and Dr. Crusher. Like Valerie, I infinitely preferred Pulaski. Now that Crusher is back, I've actively sat down and considered what it is I don't like about her, and I still think it is what for me comes over as a lack of urgency in her movements. I've yet to see her move as if an emergency was urgent. Someone told me Gates McFadden is a trained dancer; if so, I wish she'd stop using Sickbay as a dance floor. Her movements are full of a possibly unconscious, possibly automatic, studied grace - and I find myself wanting to give her a good hard kick to make her get a move on! But then I prefer my doctors brisk and matter of fact; Bev Crusher's sympathetic bedside manner would probably make me feel worse!

Let's move on to another theme. Helen White - my objection to A Rock and a Hard Place was mainly that to me it read as two stories that had no natural link, the planet-based one serving no purpose other than to get Riker off the Enterprise yet keep him in the book. Stone was a well-drawn character, great for a SF story, but he didn't fit the Trek universe, given the stringent psych testing that was frequently referred to in Original Trek and the presence on TNG ships of a Counselor - of course we don't know if all ship's Counselors are Betazoids, though it would make sense if they were. The result was, for me, a disjointed story that made good enough SF but poor Trek.

Can I say that ST-TMP can still catch my attention in a way that the others don't. Don't ask me why; I'd be pushed to say. The V'ger flyover is dull and many of the scenes, courtesy of Robert Wise, too static; yet it can still make me watch it. Of the other movies, I like 4 & 5; on the other hand, I'm not too keen on 3 and I don't like 2, which for me is the weakest one of the lot. I know a lot of people say Wrath of Khan is their favourite; is this because of the action? Certainly there's plenty. However, I found it so fast moving it was boring. Move, move, move, rush, rush, rush, if we cram all this in nobody will notice the holes in the plot! (And boy, were there holes in the plot!) I thought it was badly paced; no time to sit back and catch your breath, consider what was happening and appreciate a nicely-handled moment. In addition, Trek always showed the villain as having a valid point of view. In all of Trek, only Wrath of Khan forgets that. Khan does not have a valid point of view; only unreasoning hatred, which makes it difficult to have any sympathy for him. Mark you, Space Seed is one of my least liked episodes (it's third bottom, beaten by And The Children Shall Lead and Who Mourns for Adonais for bottom place) and Khan one of my least liked guest characters, so maybe it's hardly surprising that I don't like Wrath of Khan either.

Sue Meek:

N/L 10 - another 'bumper' package. Lori Scott's article was interesting; personally I'm more of a fan of Pulaski than Crusher, but it is refreshing to see the 'family' element with her and Wes. I think I'm one of the few people who doesn't mind Wes; in fact, when he isn't saving the ship every week, as in the first season, he comes over as a genuinely nice person, if a little too earnest at times. Then again, part of the appeal of Classic Trek was the sense of the Enterprise 'family', possibly because the sense of isolation from their birth families drew the crew, especially K, S & M, together. Those kinds of tie are present in TNG, but not quite as readily evident.

However, I have to say that even if it doesn't have the same kind of gut-level emotional appeal of the original, it often works extremely well on the cerebral level. I have recently seen all the third season up to Deja Q, and I am very impressed with their relevance to a modern audience, particularly The High Ground which tackles the issues of terrorism and separatism: Lithuania and Russia; the Irish situation; but possibly the most meaningful to an American audience, the USA and Nicaragua... There are elements of all these scenarios here; also of the Vietnam Vets situation in The Hunted, even the East-West situation in The Defector. All pertinent, all-thought provoking. I have the feeling that Gene is now saying the things he would liked to have got past the networks in the sixties; he did get over a heck of a lot of course, but can be much more direct about it now. As for Deja Q, it's sheer delight from beginning to end. John de Lancie was superb. I would only take issue with one little comment in his Con guest spot - I thought Corbin Bernsen was superb as the other member of the Q: just the right amount of indolent superiority!

Briefly, on Lori's wishes for a Picard/Crusher romance. I can't honestly see it happening. In my experience, producers of long running and successful episodic series tend to try to keep to an established format. To be credible, any affair between Jean-Luc and Beverly would be a serious one, and would box writers in more than storylines where Picard is unattached. The 'studio' mentality often seems to take precedence over character development. Or perhaps I'm just becoming old and cynical and will be proved wrong in the fourth season...?

Stephen Davies: If Khan with his formidable intellect was able to absorb enough information from the computer to take over the Enterprise, I don't see why he couldn't have remembered details of Klingon history/customs during his research, either there or later on the Reliant. Also, Lesley Hatch: even though Khan gave in to Kirk with a seemingly good grace, it was basically because he had no choice. I don't find it difficult to imagine an obsessive, egotistical personality like his becoming unbalanced by the catastrophe that happened to his planet. Just the type to focus on Kirk as the scapegoat for all his troubles.

Gloria Fry: I agree, some of the recent novels have been abysmal, but try *The Pandora Principle*. It's a good read, and even if Jim is missing from most of the action, gives a slightly more plausible reason for his taking a shore posting again after TMP...

Lesley Hatch:

In response to Stephen Davies, I would think Khan learned the old Klingon proverb from the Enterprise memory banks. After all, he did manage to take over the ship for a while. Alternately, why couldn't he have learned it from Marla McGivers? She was a historian, after all, and why couldn't she have studied the Klingons as well as Earth/Federation history?

I've finally seen *Star Trek V*, and have to say that I don't really like it all that much. The story was OK, especially when they got to the planet and Sybok was doing his stuff. But I didn't like the Earth bits in Yosemite, and I thought Spock's boots just too silly for words, even if he did save Kirk's life. It's probably my least favourite of the films.

Bettina Rackel:

I'd like to thank Kay, Fiona, Jennifer, Jessica and Linda for their kind remarks about Bill Shatner. About time too!!

I for one think the films have progressed 'logically'. TMP brings the crew back together again. The film shows us how the characters begin to cope with the start of a 'new life', and leaves enough unsaid for fandom to speculate (and write zines about). TWOK shows that the characters have grown apart again, at least slightly (good friends never grow apart completely, especially after what these people have been through together). They have accepted assignments on other ships (finally people begin to put their career before the 'family' of shipmates) and all have more or less adjusted to the changes. TWOK brings them all back together in what some people would consider a 'no win scenario'. But as always, our crew beats the odds. TSFS ties the family closer together in their desperate attempt to get a beloved member of the team back (and for those of us who have experienced such a loss: don't we envy them their second chance?!). In STIV we find that even Starfleet finally realizes that this handful of people are at their best when they are working together, and as the old saying goes 'never break up a winning team'. That is probably the reason why we find so many captains and commanders aboard the Enterprise, Stephen Davies! In ST V our beloved characters have obviously found their peace, have come to terms with what life has offered them.

Apart from seeing Kirk come to terms with 'age' in the course of the films we also see the relationship between the Federation and the Klingons mature. There were attempts at peaceful interactions (the Planet of Galactic Peace is most likely only one of several such projects). There is a certain wariness towards the Klingons to be observed in TMP, in TSFS the Klingons are the bad guys again (who sharpen their teeth instead of cleaning them), trying to destroy one of the Federation's most ambitious projects. They don't succeed, as we all know, thanks to that amazing resource of Kirk and his crew. In ST IV they want Kirk's head for that, and we are told that there will be no peace as long as Kirk is around. (Fortunately the Federation doesn't believe in the good of the many outweighing the needs of the few, otherwise the Admiral might have found himself in an extremely unpleasant situation... but what a bonker that would have made, eh Janet?!) *[Janet: I feel I should point out that the phrase 'Kirk bonker' means a story in which Kirk gets hurt; not that Kirk is indulging in his favourite hobby. I think the term*

'bonk' comes from Miri - "Bonk, bonk on the head!") In ST V the Klingons have to admit defeat once more, and General Korrd even has a hand in this. But as the Klingon Captain even greets Kirk with a sign of respect at the celebration party there is yet hope for a peace treaty...

I agree with Dave Williams that the Enterprise travelling to the Klingons' homeworld would be a logical step. This would also keep our crew in the films. I *certainly* have no wish to see Michael J. Fox as Kirk. If Paramount wants to do a film for the teenies give them 'Back to the Future III' (or IV, or whatever),

I must admit I'm more than slightly astonished at the opinions of some fans who happily suggest retiring Kirk or McCoy or both. Looking at it from Starfleet's point of view; why would they retire two fine officers in good health? I wish folks would keep in mind that the normal life span for a human at that time is around 150 years! What would people do with 100 years of retirement (drawing, no doubt, rather high pensions!)? [Sheila: Enjoy it!!!] Looking at it from our point of view; are these fans really interested in seeing that vast a change in our Star Trek universe? If you want to explore the idea further, why not write your own story? I for one will not accept a universe without the regular cast. After all, 'these are the voyages of the starship Enterprise' - and as long as we only had the series, not many people saw any need to have a different crew aboard the Enterprise. I remember a lot of people who even disliked alternate universe stories... I'm glad for those people who like TNG, even though I don't. But please remember it was the original cast who gave us this beautiful universe we share. Isn't it unfair and ungrateful that we leave these people behind, just because there is something new adding to it? (Isn't it a bit like the daughter who doesn't want to see her parents any more, now that she is married?)

My point is, I love the original Star Trek, and I would like it to continue as long as possible. I have no wish to see my beloved characters retire or move on to other ships.

As for Stephen Davies' opinion if ST V - why do you consider William Shatner a problem? The brilliant acting which you are so happy with, William Shatner can partly take credit for: he was, after all, the director. As for the story; he co-wrote it. I have to conclude you don't like Bill's own acting, and would like to enter a discussion with you and other fans, as to why not? I must say I found Bill did a fantastic job, and ST IV and V are my favourite films.

I wonder whether today's fandom is so spoiled that many people don't realize what a great gift this film was for them. Does anybody remember the times when we had only the zines to give us the scenes of friendship we longed to see acted out in greater detail? ST V has given us another proof of just how deep that friendship is. Kirk blew his ship up to get Spock back in ST III, and in ST V he loses it all over again because of Spock's actions. But when many of us (face it, folks) would have turned their backs and not *talked* to that person ever again, the dialogue continues. Kirk wants to find out why, and he does not turn away from Spock, despite the fact he's hopping mad. For me, the film is a fanzine come to life, and it did not bother me one bit that the SFX were not as good as supposedly in other films. Who needs special effects when we've got character interplay? Anybody interested in picking up the glove?

Concerning Sarek (*with the reference to the TNG episode of the same name*): if he had a full bond with Lady Amanda (as we have to assume in the light of pon farr and the needs of a Vulcan male) - should he not have died when she did? Or was it a marriage to tie Vulcan and Earth closer together, especially with the help of a child named Spock? Diplomats! It would account for the fact that Sarek and his son did not get on. Shame, I do like the Sarek of the 'Night of the Twin Moons'...

Diane Haskin:

Thank you, Fiona McOran-Campbell, for your review of "Deadnought" and "Battlestations". When I first picked up "Dreadnought", and saw that it was written in the first person I put it back down, and never bothered to pick it back

up again. When I saw that "Battlestations" was a sequel I never bothered to pick it up. After reading your review I realized I have missed out on a real story. I'll let you know if I like them.

I agree with you, I do not like "Trellisane Confrontation" either.

Sorsha Wuttke:

I very much enjoyed N/L 10. Especially the reports of Frontiers were very good and made me feel sorry that I couldn't be there myself.

With regard to the article "Why we love Beverly" by Lori Scott, I feel that Dr. Crusher and Dr. Pulaski are both special and unique persons, and everyone can make their own decision whom they like best. However, some of Lori's arguments in favour of Dr. Crusher do not quite convince me: 1) Attractiveness: I won't deny that Beverly Crusher is attractive but so is Kate Pulaski! Crusher might be more beautiful from a general point of view, but Pulaski isn't ugly, either. 2) I never missed dedication to her work with Pulaski. After all, every doctor should be intent on curing diseases and saving lives. My impression is that Pulaski takes her work very seriously. 3) I remember that in "Icarus Factor" Pulaski mentions that she was married twice and also has children. Still she has successfully been pursuing her career. Although I can't say anything about her qualities as a wife/mother since we are never shown this aspect of her private life. I still think she's just as modern a woman as Crusher.

I feel the real difference lies in the kind of characters of the two doctors: Crusher is more of a quiet, soft and, in a way, more conventional type, whereas some people may find it difficult to get along with Pulaski's direct, outspoken and sometimes sarcastic way (which doesn't keep her from caring deeply for the people around her though). Everybody can make up his or her mind which character they prefer.

Helen White:

With reference to Kathleen Glancy's letter, I'm afraid that it's most unlikely that we'll see Leonard Nimoy in a TNG episode (boo), as both Guy Vardaman and Richard Arnold have reported that his fee is equivalent to the entire production cost for a single episode.

In answer to Stephen Davies' query about how Khan could have known the Klingon 'revenge' proverb: it was pointed out in the 'Best of Trek' books that he had access to the Enterprise computers when the Botany Bay was rescued, and before he got nasty. Also, I too would love an article on Role Playing Games, but for a different reason; I don't know the first thing about how to play! It would be really interesting to learn how to play - perhaps you could have an RPG instruction section in each n/l, like they do with bridge and chess in the newspapers!

I was interested to read Bev Zuk's comments on ST VI. Guy reported at Frontiers that Gene hit the roof when he heard about the 'Starfleet Academy' idea, and threatened to drag Paramount to court over it. Bev's comment is the first I've seen containing Harve Bennett's supposed view. My personal view is that, yes, Harve has done one hell of a lot for Trek, but that doesn't mean that the fans have to sit quietly and take whatever he thinks is good, if it's going against the Trek universe: ST V was bad enough.

With reference to Keren Breen's query, I read that the BBC are putting original Trek on from September, followed by TNG starting on October 1st, and also that they've sold the British satellite rights to Sky, who will also be showing original and TNG. I'm not sure about this last bit, personally - surely it would be Paramount that sell the satellite rights? [See Latest News] Also, in America, the satellite etc. stations showing TNG have a commitment to continue buying it for as long as it's made. I don't know whether this applies to the BBC or not.

In response to Fiona McOran-Campbell saying that my review of Dreadnought! was 'nasty'; well, it was actually supposed to be tongue-in-cheek. If she read my

comment about Dreadnought! etc. in the same n/l as her letter, she'll see that I wasn't rubbishing it *because* it was Mary-Sue, but in spite of. It could have been written descriptively (ie 'she did so-and-so' instead of 'I did so-and-so') and I would still have loathed it: the plot is seriously unbelievable, and I found that the whole book read, to me, like someone's first attempt at a Trek story. (I know that there are plenty of excellent 'first stories', before someone jumps on that!) I found it totally fantastic, in the correct sense of the word... Basically, I wasn't meaning to upset anyone, and I certainly shan't take Ms McOran-Campbell's statement personally; everyone should have their own viewpoint - IDIC and all that.

Thanks to Lesley Arrowsmith for reminding me of the other Klingon joke - I'd forgotten that one.

With regard to the comments of Gail Adams and Diane Perry - I went to the latter half of the business meeting at Frontiers. and found it very interesting, although I seem to have missed it out of my con report. The Frontiers committee had tried to arrange Charades, but, first of all, only my team and one other entered (they wanted eight teams) and then the guests wouldn't play! We did actually volunteer, in a jokey way, to have the final with just our two teams...

I must say that I'd have enjoyed attending the Charades even if I weren't in a team, and I would have watched the rest of it, had there been any 'rest'. When we had our round, we did have a small audience, although I was too busy concentrating on the game to see whether they enjoyed it!

[Ed: We are willing to print a semi-regular article on how to play the Star Trek role-playing game if someone will write one. Unfortunately we don't know how to play either.]

Karl Leonard:

Although being a big Trek (and general sci-fi fan) for many years it was only during the 5th showing that I really appreciated the episodes. Hope you don't mind me pointing out a couple of flaws! *[in the article on the History of Star Trek on the BBC- N/L 9]*

On page 31 you write that during the 5th showing the BBC were going to screen them as originally shown in the States and: "it seemed odd to have 'Man Trap' and 'Corbomite Maneuver' before 'Where No Man...'" When originally shown in the States the first two episodes were 'The Man Trap' and 'Charlie X' ('Corbomite Maneuver' being shown 10th in the first season.)

Also, Auntie Beeb *didn't* show the series as originally shown:- The episodes were shown steadily from 'Man Trap' to 'The Galileo Seven' (26.6.84 - 9.10.84) minus 'Miri' of course! However, the following week (16.10.84) 'Arena' was screened instead of 'The Squire of Gothos'. 'Tomorrow is Yesterday' and 'Court Martial' followed but then 'Space Seed' was shown instead of 'Return of the Archons'. The remaining first season episodes were shown in order up to 18/12/84 ('City on the Edge of Forever').

The omitted first season episodes 'Squire of Gothos', 'Return of the Archons' and 'Operation Annihilate' were then shown 9.1.85, 16.1.85 and 23.1.85 respectively.

The BBC then continued straight into the first season episodes 'Amok Time' and 'who Mourns for Adonais', ending up as you rightly said on 13.2.85.

After the break the remaining second season episodes were shown from 5.9.85 to 27.2.86 and continued with the first six third season episodes ending 10.4.86 with 'Spectre of the Gun'.

The remaining episodes were then screened from 4.9.86 - 18.12.86 in order (with the exceptions of the three "lost" Trek episodes!).

[Janet: You are correct about 'Charlie X' being shown second, that was a mistake on my part. I don't know why I mixed up the titles of 'Charlie X' and 'Corbomite Maneuver' except maybe that 'Corbomite Maneuver' was produced 3rd and 'Charlie X' 7th so it ought to have come first.]

I've always taken more interest in the production order than the US screening order as the episodes link together better in production order, so I took the BBC's word that they were showing them in the US screening order and didn't check.]

Kathleen Glancy:

If Barbara is correct, as seems likely from her experience in stage costume, and both Shatner and Kelley were wearing lifts I should think Nimoy was *told* to slouch a bit, rather than being bowed down by the cares of his first marriage.

I'd like to say to Kay Stagg that I haven't seen any articles alleging Shatner is distant or unfriendly. In fact, given that most of the articles I have seen about him have been about palimony suits maybe he should have been a little *less* friendly in some quarters. (While I hold no brief for the women concerned - I consider that palimony may be a justifiable claim from a woman who has lived with a man openly as his wife for a long time, but not from one who has had a clandestine affair with a married man not separated from his wife - I doubt if any lawyer, even in the USA, would have taken on their cases had Shatner been totally innocent of any sexual contact with them.)

It's clear that any woman asked to select the best husband material from among the big three would have to go for Kelley - at 45 years not out he has more staying power than either of the other two. Nimoy, with a mere 2 wives and his only recorded affair being with his second wife before marriage, comes next.

To Dave Williams - the fellow Data escorted to the shuttle in Farpoint was of course McCoy's long-lost brother, who was thrown out of the family for adopting the study of logic and never spoken of again. He reverted to type when he got older, however, and returned to the practice of medicine, getting quite far in Starfleet.

To Stephen Davies - Khan was confused (he was not after all terribly stable mentally at the best of times) as the proverb in question is actually Italian.

So, they are giving Sarek another wife. I wonder what race she will be this time - clearly he likes variety. A Klingon? A green Orion? One can only hope they won't pander to the Mary Sues and make her Human. *[Right third time.]*

Keren Breen:

I did enjoy "Star Trek on the BBC" in N/L 9. I needed no reminding that the Beeb commenced the last (so far) run on 26th June 1984; my son was born that day, and my husband was supposed to set the video but forgot in all the excitement. We've often wondered which episode we missed - now we know! We also missed others due to BBC Wales taking off Trek to show something really relevant and of great interest to the average viewer, that is, *Sheepdog Trials!*... Thank heaven for the £9.99 tapes.

I am sure that Arena has been shown uncut, on the first showing. I was in my early teens at the time and I clearly remember the bit about the components of gunpowder. I've certainly known what they were from around that time, and I was absolutely useless at Chemistry! I can't remember any reports of children going out and blowing themselves up, either.

[Arena was shown uncut on its first screening on Sat 15/11/69 and I've a feeling it may have been shown uncut on its second screening on Wed 08/03/72. I have it listed as being cut but I remember the full version and I never saw Star Trek when it was on a Saturday. Does anyone remember?]

Karin Embacher:

To Bettina Rackel: I've always only been talking about Star Trek in Austria.

Unfortunately the language we speak is called German and is officially the same one Germans use.

Regarding Bettina's wish for my personal comments on the alterations; didn't Corinne Meyer say my views were too one-sided? Besides it happens often enough that I add a personal thought. However, consequences of cuts and variations are for the most part obvious, I think; yet further discussion of these problems is left to other members, if they feel like talking about it.

Concerning knowledge of the English language: it may have escaped Bettina's observation that not necessarily all ST fans have A-levels and learn that much English at school. So, even provided they through some mystery might have had access to the original version of books or even tapes, it is not said that they could really understand the stuff. The average person here can greet and say their name and that's roughly it. Sad but true.

[Ed: I don't know what it is like in Germany but in Britain French is compulsory at school. I had three years of it and still can't speak any French. I think learning another language is a gift. Mind you if Star Trek had been French maybe I would have had some incentive to learn it.]

A neighbour's daughter is married to a German and lives in Germany but neither her husband or son can speak English even though they do come over here on holiday. Mind you, they seem to get by.]

Craig Cunningham:

Yorkshire Terrier, who run bus services in Sheffield, have two Willow Spacecar bodied Leyland Leopards. They have been named. XCK 219R is called Kirk and XCK 220R is Spock.

British rail have locomotives named: Rotherham Enterprise, Wilton Enterprise, Billingham Enterprise, Enterprising Scot, Norwich Enterprise, The Doncaster Enterprise, West Yorkshire Enterprise, Vulcan, Hood, Yeoman Endeavour, Yeoman Enterprise and Vulcan Heritage.

Clair Goodall:

I would like to mention a particular event at Frontiers not dealt with in either of your con reports in newsletter 10. This was the Filk concert on Sunday evening.

Personally I found this possibly the best event of the whole con. There were several performers involved: the 4/5 piece band - composed of a large proportion of the tech crew, Meg Davies, who was wonderful, Phil Alcock, among many others. I hadn't previously experienced this side of fandom before and was overwhelmed with the amount of talent exhibited. The only non-excellent thing of the whole event was the attendance. Unfortunately many people had gone to change or prepare for the fancy dress disco afterwards so not many people were at the Filk concert. I found this a crying shame as it was such an enjoyable item and so many people weren't there to be enthralled by it. I can only hope that next time such an event is timetabled that it will be of such a high standard and more people will give it a try.

Lynda Henderson:

Many thanks for N/L 10. As ever, it was thoroughly enjoyable and packed with interesting items. I particularly liked the letters and articles about Frontiers as I had been there (my very first con) but had no way of knowing how it compared to other cons. I loved every minute of it! It was great to meet other fans (and I thought I was the only one!), have the chance to meet Mark Lenard, see Trek V, and spend too much money in the Dealers' Room. What a Dealers room! It was like all my birthdays (I'm 34) rolled up into one.

Can I add my voice to all the others who are keen to see the newsletters continue to cover the original series and TNG. (Which I saw for the first time in

the hot, sweaty and overcrowded video room at Frontiers.) I enjoyed it and will probably watch it when it is finally shown on television, but, to me, the original series will always be so special. I can't remember life without Kirk and Spock. They are almost family and I love them dearly. Anyone reading this will probably think me totally mad but who's sane anyway! and who wants to be when Trek is so much FUN!

Christine Snow:

Lesley Hatch thinks Khan was "gracious" at his defeat at the end of "Space Seed". Considering how he treated the Enterprise crew, I think he was incapable of this, and shows well controlled contempt, as he was acting. He had decided to bide his time and so "live to fight another day". He was proud of his own superior, genetically engineered physical strength and intellect, and looked down on "ordinary" men. That such a man, albeit a starship Captain, with the help of his crew, beat him would cut at his very soul, and would gnaw at him like a festering wound, even without the added tragedies of the shift in orbit and death of Marla, by the far from delightful, woodlouse lookalike. After the immediate problems of setting up "home", Khan would have worked on how to escape from Ceti Alpha V, and after 14 years (check the stardate, its nearer 14 than 15) his hatred would have reached obsessional proportions. I find the Khan in ST II quite as expected. But his son - and the other youngsters with Khan - seem very well built for 13 or younger! I was also surprised that Khan accepted Marla to accompany him in his exile. He was quite the chauvinist and had little patience with her, expecting her to be in awe and a little frightened of him, but at the same time teasing, challenging her to be strong to him. Perhaps her rescuing Kirk with such courage endeared her to him. Love can be very odd and unexpected sometimes (You should see my husband when he goes camping. But that's another story.)

Stephen Davies wondered how Khan knew the old Klingon proverb, "Revenge is a dish best served cold." He did have access to the ship's library tapes while he was in Sick Bay. Indeed, this was how he was able to take over the ship! Another possibility is that such information was included in the survival rations Kirk supplied him with in the Cargo Bays - light reading for the cold nights.

I'd love to know more about role playing games, Stephen. Can they be played by post, or are they "live"?

Hi, Helen. I wish you lived near the uncharted backwaters of the unfashionable end of southern England, where ST meets in the Outer Zone. We'd have a ship load of laughs, with you squeezing it too. (I loved your Con Reports). I too empathise with Wesley. Having a high IQ is as bad as being a Klingon with a tribble. You don't always know quite what to do with it, and it keeps making funny little noises. The worst is not getting a joke everyone else is laughing at because you know it's true and not ironic! or being the only one who knows that DNA can drive you around the bend, chemically and physically. I love it when it unzips IDIC at its best. Sarek and Amanda thought so too!

I should think 100% of the ST fans (and those who like ST too) are relieved that ST VI a la Police Academy is on hold (hopefully someone will send it on the "widest scatter" with the transporter). D. Duane to write, Gene to produce (who else?), Spock to direct (it'll be logical then) but I'm not sure about retiring some of the crew. Not yet. I'll be writing to Paramount again, and if all goes well maybe Mark Lenard will direct ST 26!

I'm so sorry, Helen, to hear you broke it off with Commander Kolothe. I understand he's suing you for damages.

Christian asks if there is a special reason why uniforms and the design of the Enterprise do not tally on book covers. Just because we fans can spot a yellow shirt out of place with rectangular nacelles at sixty paces (parsecs?), doesn't mean the rest of the world can. More's the pity. After a quick look at other covers, quite a few are off, including "Uhura's Song" which has original uniforms with a refit 1701; "Abode of Life" has uniforms I can't say I've seen anywhere

else; "Vulcan Academy Murders" has Spock ready to fire a phaser at a wee beastie, but he never gets to do this in the book; "Dreadnought" has Kirk with the shirt he wore in "The Enemy Within" - you know, the one without an insignia; Spock's and Uhura's insignias are wrong in "Uhura's Song"; "Yesterday's Son" has Spock in his maroon uniform, with the story set at stardate 6324.09, ie prior to ST:TMP; and "Dreams of the Raven" had Kirk with bands of gold rather than wriggles. The old saying "You can't judge a book by its cover" is quite true. The artists haven't researched enough, the publishers haven't checked and done something about it - gosh, even the authors get stardates, episode details and characterisation wrong. Maybe we should write to Titan and complain. It seems to have worked with Paramount. But don't let it stop you reading the stories. Some are really good (if you ignore the bloopers. Maybe someone could make a reel of them, to show at a Con! There again maybe not, they make me cry.) [Ed: Remember Pocket Books publish the ST books and are responsible for most of the artwork; Titan just print the British version.]

I was quite appalled at the cuts the BBC have apparently made to "Court martial". (p52) This is one of my favourite episodes, but it would have been so much better at full length. The cuts don't just reduce the air time; they jolt the story; especially Kirk's remark about chess. What other terrible cuts have they made for the sake of "protecting us" or fitting the length to fit the "slot"? This is worse than having adverts! (Those who know me, know what I think of those!)

I've budgeted for lots of blank video tapes, ready for October when, hopefully the BBC will be doing the right thing and letting us "go where (Picard) has gone before." (A few years now!) I hope they let us go with Kirk too, without cuts. Maybe a more "adult" time would solve the problem.

Has anyone got the recipe for the soup Nurse Chapel made for Spock, in "Amok Time"? (Plomiks are in season just now) I just wondered if it was any good at parties. It would make a change from Avocado dip!

Teresa Abbott:

Regarding book and zine reviews, I think Valerie's idea is an extremely good one. I've been very reluctant to attempt a zine review lately. Anyone who spends hours and hours writing ST just to share their ST universe with others does it out of love for the series, and I don't feel I have the right to criticise their work. Constructive criticism is fine in theory, but usually degenerates to the 'I don't like the way so-and-so behaved' variety.

A professional critic may be qualified to express an opinion, but I can't see that one fan's view is any more valid than any others. The only way to get the characters exactly as wanted is to sit down and write a story oneself, and even then half of fandom will dislike the result.

I can appreciate, however, that people (me included) want to know what's in a zine before they buy it. Making a personal statement as Valerie suggests is the perfect way to get round the problem, as if you identify with that person's attitudes, you'll probably like the stories they recommend.

I, too, prefer relationship stories, to the extent that I had rather narrow minded stopped buying others. I was therefore very pleasantly surprised by IDIC 1 and 3. (I don't mention IDIC 2 not because I didn't like it, but because it's a full length story and I haven't finished it yet) I thought the stories were unusual and very interesting. I by no means liked all of them, and did read first the ones which were by names I knew I liked, but I admired the way that the writers explored so many different facets of ST. Also the zines contained some really good stories that may otherwise have never found a market.

Incidentally, I don't feel the same way about book reviews. Professional writers get paid good money to write something that the fans are supposed to enjoy, and I feel no qualms in commenting on their work.

[Ed: We agree with what Teresa says about zine reviews and have had an unspoken policy of not printing negative zine reviews. As it happens we've not had negative ones so it hasn't been a problem. What we say is, if you enjoy a zine then write a review and let other fans know about it - think of the zine reviews as a method of recommending zines to other members. We don't think a little positive criticism hurts but what you don't want to do is upset the writer and maybe put them off writing. We have printed a fairly negative review of one of our own zines, Make it So 2, in this newsletter but that is okay as the reviewer is criticising our editorial policy, not the actual stories or writers. We have printed a reply, but only because the subject was discussed in earlier newsletters.]

Sadie Mason:

I have been, and shall continue to be, a Classic Trek fan, but have seen most of the TNG episodes to date (all 1st and 2nd series and most of 3rd so far). The other night I was sitting watching some 3rd season episodes and about halfway through the second one I found I was getting increasingly bored and sleepy, so guess what I did! I switched off and at random put on a Classic Trek tape. Within five minutes I felt better and by the end of the episode felt brighter, happy and wide awake again. I don't know why I should have had this reaction, except to say that while I enjoy TNG I just cannot seem to get as involved with the characters or stories as I can with Classic Trek. It just doesn't seem to have the same "attraction" as Classic Trek. Jim, Spock, Bones and the rest of our old friends have something special, don't they?

I would also say how nice it is to see other people write in to the various club N/Ls in support of Bill Shatner. I was beginning to get really fed up with all the snide remarks and nasty comments I'd been hearing about him from so many people.

I know that everyone is entitled to their opinion of the various actors, but let's not forget that without his portrayal of the very human Captain Kirk, Star Trek would be a very different show. He has inspired so many people over the years to realise their potential in many differing fields from just personal attitudes to whole career choices. It saddens me greatly that he is now the target for so much sarcasm and intolerance. Where is the much-vaunted IDIC?

I am very happy to declare to one and all that I like Bill Shatner (and Lenny and De, etc) and if others don't, then that is up to them, but for goodness' sake please leave the man alone for a while.

YOUR QUESTIONS

David Brown asks how stardates relate to the time - days, months, years - that we are familiar with.

Many fans have written articles trying to link the original series episodes together by stardate but we thought it best to give you the official facts.

STARDATE - The Star Trek Guide - Third Revision April 17, 1967

We invented "Stardate" to avoid continually mentioning Star Trek's century (actually, about two hundred years from now), and getting into arguments about whether this or that would have developed by then. Pick any combination of four numbers plus a percentage point, use it as your story's stardate. For example, 1313.5 is twelve o'clock noon of one day and 1314.5 would be noon of the next day. Each percentage point is roughly equivalent to one-tenth of one day. The progression of stardates in your script should remain constant but don't worry about whether or not there is a progression from other scripts. Stardates are a mathematical formula which varies depending on location in the galaxy, velocity of travel, and other factors, can vary widely from episode to episode.

Interestingly, although the Guide says that stardates can be any 4 numbers first season stardates were mainly between 1312 and 3198, second season between 3211 and 4768, and third season between 4842 and 5943. There was some overlapping such as Catspaw 3018, Elaan of Troyius at 4372 and Spectre of the Gun 4385 plus some

others, but dates certainly weren't completely random.

By the time TNG came along Gene knew there were thousands of fans analysing each episode so he seems to have had a rethink about stardates.

STARDATES - Star Trek: The Next Generation Writers/Directors Guide '88-89 (2nd season)

A Stardate is a five-digit number followed by a decimal point and one more digit. Example: "422254.7". The first two digits of the Stardates are always "42". The 4 stands for the 24th Century, the 2 indicates second season. The additional three leading digits will progress unevenly during the course of the season from 000 to 999. The digit preceding the decimal point counts days, and the digit following the decimal point counts one-tenth of a day.

Nicole Comtet - What is the exact, official relation of T'Pol with Spock? Is she his great-aunt, or his grandmother, great-grandmother, or nothing at all? No reference to any relation is made in Amok Time, but I have read in zines all sorts of supposed relationships, and I am wondering.

There is no official indication that T'Pol is related to Spock at all. In Amok Time, we are merely told that she is to officiate at Spock's wedding. It is a convention of fanish writing that she is his grandmother, based on her age, but this is completely unofficial, and a fan writer could depict any suitable relationship, or none at all.

Who is the famous (or infamous) Mary Sue? I know about Mary Sue stories, so I am aware of the type of girl she is, but is she a character in a story, and what made her become so famous?

To the best of our knowledge, the name Mary Sue was chosen to represent the sweet, innocent, perfect young female character who, as you so rightly say, became infamous as the heroine of a certain type of story. Sheila thinks the first story about Lt. Mary Sue appeared in the US zine Menagerie. If anyone does know exactly where the name came from, we would be pleased to hear.

Constance Boyle says she finds the newsletters interesting but finds the jargon difficult to live with, and says the n/l's feel Americanized. It took her ages to work out what Zines, Cons and TNG stood for. Constance wonders how so many members discuss TNG so familiarly when it's never been shown on TV.

Sorry about the jargon and abbreviations but it helps keep the length of the newsletter down. Zines is short for fanzines which we think started as a SF Fandom term. Con is just short for Convention. TNG is short for ST:TNG which is short for Star Trek: The Next Generation. We are not sure whether TNG is a general abbreviation in ST fandom or whether we started it ourselves. It took Susan Sackett a minute to know what I was talking about when I used the term - she just calls it Star Trek. Of course in Susan's office they are only dealing with TNG at the moment whereas we are looking for a quick way to indicate which series or movie we are talking about. We tend to use Original Trek, ST:TMP, ST II, ST III, ST IV, ST V, ST VI & TNG. We may also use TWOK, TSFS and TVH for ST II, II & IV. A list of some fan terms appeared in N/L 6, newer members can get a copy from Valerie, please enclose a 5p stamp plus an SAE.

As for the newsletters feeling Americanized - if they do it is not deliberate on our part, but Star Trek is an American series and ST fandom was born in the States so that might be the reason.

The first season of TNG has been available on video in Britain for quite a while if you were lucky enough to have a video shop which rented them. Also nearly all the episodes have been shown at conventions and a lot of members have seen them there.

CAN YOU HELP?

Joanne Aylward would like to know who sings Starship Trooper.
Valerie thinks it was Sarah Brightman - does anyone know for certain?

Steve Howe: In Star Trek V there is a scene showing the Bird of Prey from the underside flying towards the screen. The stars are elongated so I assume the vessel is in warp drive, but the wing configuration is in combat mode. I was wondering if anybody knew if the ship had some different capabilities as I haven't read that much about the BofP design. Also, in that same scene, she cloaks but there is not the distortion which normally occurs during movement (as in ST III). Is this a new feature - cloaking device operation while in warp speed? Where do they get the extra power?

Ian McPherson would like to know what the torch-like things are that the Enterprise crew carry when they go to 'red alert' in the final battle, in the Mutara Nebula, toward the end of STII: TWOK.

Linda Wood would like to know whether anyone knows of a Vulcan vocabulary being put together anywhere.

Michael Simpson: Could anyone tell me what 'Star Trek' soundtracks are available on CD, (particularly the movies)? Does anyone know someone who might stock them? Many thanks! Michael Simpson, 'Hambledon, Upperfields, Ledbury, Herefordshire. HR8 1LE.
[Can you let us know for the newsletter as well.]

Karen Makin is a 3rd year B.Ed student at Liverpool Polytechnic and is currently researching for a dissertation about 'cult culture', concentrating particularly on Star Trek and its following. If you would like to help could you write to Karen telling her the reason for your involvement with Star Trek. Could you also write about your views on why Star Trek is, was, and has remained so popular - what is its attraction to you, and what do you think other people enjoy about it? Also could you tell her why you think Star Trek became a cult, and add some general ideas about what makes a cult (any cult), and why people are prepared to follow them. Write: Karen Makin, 4 Willington Road, Bowring Park, Liverpool L16 3NF.

FRONTIERS '90: GUY VARDAMAN'S MONDAY TALK

Reported by Helen White

Guy's Monday talk was directly after the closing ceremony, and he started by saying that we were now in overtime, because the convention had closed! (laughter) He said that he'd got the videotape to show us, and would everyone please turn off their video cameras, which they did: he said that they don't have a third season blooper reel because someone took a copy of the first season one, now lots of people have their own copy, and the studio doesn't want something like that to happen again. He said that if we had any questions, we should shout them out while the tape was running.

The tape then ran; it was a stunning compilation of the third-season opening titles, various shots of the ship, and other effects such as planets. Someone asked whether the solar flares in 'Symbiosis' were real, and Guy said they weren't, although they were done with the help of NASA. He said the production cost averaged \$1.5 M per episode - "more than a good season of Dr Who!" ("Thank you," said someone in the audience (laughter)) He said that Paramount are actually very tight-fisted, but that the effects people were still able to do all sorts of things. He said that the production cost of 'Yesterday's Enterprise' (which has two versions of the Enterprise and several Klingon ships in it) was \$2M!

Someone asked how big the models were: he said that they vary. The Enterprise

model is eight feet long, stored at 'Image G' - "I'll give you the address and you can break it and take pictures of it!" The Borg ship is sixteen square feet, although most models are smaller - about twelve inches long - with bigger versions made if necessary to show detail.

The scene on the tape at this point was a matte shot from 'The Captain's Holiday'; Guy explained that they make several elements of the picture and combine them. Next came a shot from 'The Dauphin', with Wesley and Um (her name escapes me, I'm afraid!) in a neutrino storm on the holodeck. The actors stand in front of a blue screen, and the background etc. is added in post-production. The mattes, which usually make up the background in this type of shot, are painted. Guy said that the 'Dauphin' shot took about two weeks to finish!

Next was a shot of the Borg ship from 'Q Who'. First we saw it removing a piece of the ship - Guy pointed out that the section contained a toilet! Someone in the audience asked if there was anyone using it at the time?! (laughter) Guy said that there was, but they boiled away into space. (more laughter) - Then came a shot of the Enterprise firing at the Borg ship and damaging it. Guy said that the model came with special clip-on damaged sections, and they composed the shot as for animation, stopping the camera and clipping the damaged piece into the model. At this point, someone asked how the transporter effect was done if it called for someone moving as they were beamed up/down. Guy said that as a locked camera shot costs \$5,000, and a moving camera shot costs \$50,000, they do it with a locked camera and move the actor! (laughter) They lock the camera into position and shoot five seconds-worth of the set, then they move the actors in and shoot five seconds of them in 'frozen' positions before they are allowed to move; this allows them to fade from one shot into the other, which is the basis of the transporter effect.

Someone then asked why the ship doesn't have rear-firing phasers? Guy said that it's no more expensive to do this, but no-one has written a script calling for it.

The next person asked whether the 'Q effect' was done the same way as the transporter, and he said it was. When 'Deja Q' was being made, the director didn't want to bother with it, but he had to, because people can't stand absolutely still for long, and the flash of the effect hides any small movement.

The next shot was of the Klingon ships attacking the Enterprise, from 'Yesterday's Enterprise', and someone asked how the cloaking effect was done? Guy explained that they had an Apple-Mackintosh computer that could stretch pictures, change their colouring etc., and they just do the shot as for the transporter - a shot of space and a shot of the ship - and get the computer to 'fill in' between the two shots, then make the infill 'shiver'. He said that it was a conscious decision to use the 'old' Birds of Prey, as they liked them better.

The tape then moved on to showing how various shots had been composed, starting with 'The Dauphin' scene mentioned earlier. Guy said that the effects department has a library of 'textures' that they've gradually built up: they shoot some object with a micro-lens (very close up) and the computer can then play with this image, for example wrap it into a sphere so it looks like a planet. (John de Lancie had said that a planet surface in one episode actually started as a close-up film of dog poo.)

Someone asked Guy why the picture on the giant screen was so clear, when it tends to look rather fuzzy on the television screen, and he said that it was partly because the film had come directly from the effects house and not been transferred onto the tape of an episode.

Next was a sequence showing how the Enterprise is filmed. First, they film her 'plain', with no lights switched on, and then they take exactly the same shot with a different set of lights on each time, so that when all the images are combined, you get the effect of the whole, lit-up ship moving through space. What this really means is that when you think that you're just seeing one picture of the

ship on the screen, you're actually seeing five or six combined! This is done partly to make the ship's lights look brighter and partly so that they can 'switch off' sections of lighting without having to re-shoot a sequence: they can just remove a single element from the composite picture.

The tape now ended and went into static - "this is our viewscreen after we've been hit by the Borg!" (laughter) and the questions continued on the subject of effects. Someone wanted to know whether the scene in 'Time Squared' was done in a cloud tank? (This scene had the Enterprise being pulled into a giant 'funnel' in space: a cloud tank contains two liquids that react together to look like swirling clouds.) He said that it wasn't: they used one of their library of 'textures', a mylar pompom being shaken (and therefore creating a shimmer effect) and programmed the computer to produce the funnel shape. In the blooper reel, they were going to have the Enterprise apparently disappearing down a giant toilet, (laughter) but he said that they didn't do a second-season reel for the same reason as mentioned earlier.

The next question was about the computer panels on the bridge; Guy said that most of what we see on these is done by back-lighting, sometimes with a polarised filter spinning in front of a light to make it appear to blink - the back-lit screens are done by Rick Sternback and Mike Okuda. He pointed out that 'Battlestar Galactica', for example, now looks very dated because of all the LEDs on their bridge - although at that time they looked very futuristic - whereas original Trek, which has lots of flashing lights but few actual sixties-type switches, has 'kept' well, and the only thing that looks a little dated is the bright colours of the uniforms, which were done that way because it was at the time when colour television was new. He said that the uniforms in TNG are a little more subtle, "Because we're not selling you a colour TV!" (laughter)

The next person asked whether Michael Dorn did the voice of Armus in 'Skin of Evil'? Guy said that he wanted to, but wasn't allowed - apparently, we the audience couldn't cope with having 'Worf's voice' coming from someone else! (See later in the report for more on this.)

The next questioner asked how the effects people managed the tight filming schedule: Guy said that they're all done post-production, although "basically, they're screwed," when they only get the script the night before shooting. He said that Costume, for example, sometimes gets three days' warning that the script calls for twelve aliens, and then they have a mad rush, as they have to design the costumes, make them up, fit them to the actors etc., and clearly it would be preferable to have two weeks or so. The final draft of the script is sent out to everyone concerned as early as possible, to give them some idea of what's going to be needed, but things often have to be left to post-production: Guy says that there's a running joke on the set that "they'll fix it in post production - fall over, get your arm torn off, they'll fix it in post production!" (laughter)

He was next asked how Patrick managed to do Shakespeare in 'The Defector' if Michael wasn't allowed to do Armus' voice, and he said that it was because Patrick was playing a character in the holodeck and Data, who was using the 'deck, could have used Picard as a 'model', whereas Armus was a real creature, and the studio were afraid of "implying more than they should"! "They thought it might confuse you! We know you're stupid!" (laughter) "We have to cater for that!" (more laughter) Unfortunately this really is Paramount's attitude - no wonder they thought that we'd like 'Starfleet Academy'!

The next person asked how much of the ship was built full-sized? Guy gave us a list - Engineering, Sickbay and the doctor's office, a large section of corridor, the Transporter, the Bridge, Ten-Forward, the Conference Lounge, the Captain's Quarters, Data's and Wesley's quarters and a lounge which is used for various rooms. They also have about ten turbolifts permanently there. He said that people get lost on the set: he's left guests there to go and deal with a telephone call or something, and come back to find they're in Engineering - "Oh, my God, you've found us!" - and totally lost. Guy even got lost himself when he was very new: he walked

through the whole set trying to find a way out, and bumped into Gene and Mike Okuda. Unfortunately, he was in uniform, so they both assumed that he knew what he was doing. He confessed that he was lost, and they told him how to get out! "I was waiting for Security to come and grab me!" (laughter)

Someone then asked how the information changes on the bridge panels were done, and Guy explained that it used to be done with a 'burn-in' shot: they decided which area of the panel would be affected and the actor could do anything with the panel as long as he didn't touch that area. The effect was added as an optical in post-production. These days, Mike Okuda does animations: they have a computer program called 'Videoworks', and a 19-inch screen which fits directly into the set. With this method, they do a lot of hand-inserts, so Guy gets more work. They often time the graphics to the actors' actions, and it works out much cheaper - it costs \$7000 to do a burn-in shot - apart from which, they can do lots of shots at once.

The next person wanted to know how much had to be done to the bridge for 'Yesterday's Enterprise'? (In this episode, we see NCC-1701C, so the bridge is different.) Guy started walking round the stage pretending it was the bridge, and waving his arms to indicate the changes. (laughter) He said that a platform was built either side, on top of the 'old' bridge, and they added steps and changed the floor. It ended up that Patrick was fairly isolated in the middle of the set; Guy said that every so often they get 'The Picard', when Patrick gets shot like that! He said that they weren't told about the changes to the set, so it came as rather a shock to them all, although he said that in the end, they liked the set so much they wanted to keep it! "I was hoping that they'd change something minor... like having Tasha back... you now, *really* minor!" (laughter)

Next, he was asked whether one of the Shakespearian actors on the holodeck in 'The Defector' was Jonathan, and he said that no, it wasn't him. "He shaved his beard off for it and then re-grew it very fast!" (laughter) Guy said that stick-on beards are very itchy! (laughter) and anyway, Jonathan isn't really into Shakespeare; Patrick did his bit in that episode just for the fun of it.

The next question concerned scenes containing two of someone, for example Data and Lore in 'Datalore', and two of Picard in 'Time Squared'. Guy said that they did this with a split screen: it looks much better these days, as they don't just draw a line down the middle of the film, as it were: they can split the screen unevenly, so that the join is 'invisible'. The hard bit of these shots is for the actors, who have to talk to a stand-in, or even to nothing, and then do the same again for the other side of the shot. Guy said that it was 'magic' watching the dailies (previous day's film) for these episodes. Sometimes, you can spot that the shot has been done in two halves; in 'Datalore', Lore hands Data a glass of sparkling wine, and when we see Data's hand taking it, it's gone flat! Guy thought that the effects people had tried to counter this effect by 'adding' bubbles in post-production.

Next, he was asked whether the main cast would remain the same for the fourth season? "No comment, next question! No, I'm joking." (laughter) He said that as far as he knew, none of the regulars were leaving, but that there were all sorts of rumours going round - referring to original Trek, he said that both De Forest Kelley and Jimmy Doohan had 'died' several times last year! (laughter) - that they're just that; rumours.

The next person said that he was concerned that the Security people at the back of the bridge have to stand all the time - "The gentleman would like to get Worf a seat: 'course, he is a Klingon, and they can stand 412 hours continuously." (laughter)

Guy said that of course it's nothing like reality from that point of view; for a start, you wouldn't need all those people just to run the ship. Current technology would allow someone to run the ship by himself, from one place, with special gloves to translate hand movements and special glasses to 'see' what was going on, and he said that they're now trying to make a computer that can pick up

people's thoughts, "But it would be a very boring show, just looking at Picard lying in bed." (laughter) He said that the show obviously has to be dramatic, and that it looks more dramatic with Worf standing than it would with him sitting. (Does silly impression of the latter - laughter)

Someone then asked why Diane Muldaur's credit for playing Kate Pulaski was always as a guest star, and not in with the regular cast list? Guy said that actors like this, as it tends to make the viewers remember their name - it also depends on how 'big' their part is; for example, Patrick gets top billing because he's the star. Guy said that this is something that's sorted out with the contract, and also depends on how much 'weight' the actor carries, for example the best that you can get is having your name *before* the title, as in 'Sean Connery in...' Diana is currently in 'LA Law', but he didn't say where her credit was in the cast list for that.

The next person asked how he got to work on TNG, and he said that it was just luck, being in the right place at the right time. He was signing up with a casting agency, and someone happened to want someone for TNG, so he got the job, then because he looks quite like Brent, things took off.

The last question was about costumes: didn't Patrick design his black pyjamas (as seen in 'Conspiracy')? Guy said he did, and that he's an exhibitionist! Patrick is apparently quite happy wandering round with not much on, and likes it when the script calls for Picard to appear in 'ordinary' clothes. There can be problems with costumes; Guy said that he's had four fittings for his third-season jacket, and it still doesn't fit properly.

His talk finished to loud applause, and as it was the last 'event' of the con, we all trooped out of the hall with him, and he chatted to people.

FRONTIERS '90: JOHN DE LANCIE

Notes by Karen Sparks

On both days Mr. de Lancie went straight into a question and answer session, and coped heroically throughout with a rotten cold, being dazzled by camera flashes and being unable to hear some of the questions due to peculiarities of the sound system!

Naturally many of the questions related to John's latest TNG episode 'Deja Q', and equally naturally, the first of these asked about the scene where Q arrives unexpectedly in the nude on the bridge. We were told that it was him, not a double, and the intention had been to wear a jock strap but it 'didn't work' so in the end he had to bare all (after asking the rest of the cast and crew if they would object) for the 12 hours it took to film the shot. He was filmed in front of a blue screen, with his arms out sideways as if floating; the film was then tilted horizontally, and the shot composed carefully so that Picard's head was blocking any indecent exposure! It was also him and not a stunt double in the scene where Data holds him high above his head -- he wore a body harness under a rubberised body suit, and his costume on top of that. He found this process long and tedious but not difficult.

When asked about the performance of his fellow member of the Q Continuum, John replied that the actor would not have been his first choice, but he wasn't asked. He would have preferred John Lithgow or Martin Landau, and to have seen the role dealt with in a 'heavier' way, feeling that his own character is Puck-ish enough and has completely filled that niche. He also mentioned his opinion that 'Deja Q' is about as far as his character can go in terms of silliness and wants to return to mad, bad, dangerous Q - and pointed out that only villains have fan clubs! The whisper to Data at the end of the episode was his own invention, and involved many

calls to the head office to negotiate it. He and Brent decided between them that the whisper must have been a joke, and he thought that Brent did a wonderful job in that last scene.

One scene which he thought came across very badly was the 'These aren't my colours' clip - the shot which was finally selected was one which he had been assured would not be, and he was unhappy with it, feeling that it hardly even made sense. He was also unhappy with the whole of that opening scene, but did enjoy the sleeping scene and the closing scene with Data. He explained that he did not receive his script for 'Deja Q' until 4.30 pm, the previous day. He made a fuss, saying that they expected a good performance from him but gave him no time to prepare it, and threatened to 'rehearse on camera' which would cost the studio a great deal of money. In the end professionalism won out and he stayed up until 2.30 am. memorising the script, but feels doing that solves nothing and merely creates a vicious circle, with the studio then thinking if the actors can learn that fast, they don't need to be given the scripts any earlier. He is now more critical of the work he does on TNG because he feels he has the fans' expectations to live up to as well as his own.

More than once during the sessions Mr. de Lancie commented on how rigid the decision making system is at Paramount, how very difficult it is to get even the smallest script detail changed. He also talked of the strict 'way things are' rule in TNG which has been laid down from which no deviation is allowed. He feels that this cramps the writers' style because of the limited amount of conflict possible and cited as an example that Riker might possibly be allowed to deal with someone who has a drug problem, but would never be seen to have such a problem himself. When asked if he would like a lady Q, John replied there wasn't really much point as 'Star Trek does not excel in good roles for women'. Apparently John's wife was considered for Gates MacFadden's replacement in the second season, but since she was also a slim redhead, it was decided that she would be too similar. She did appear as one of Riva's chorus in the episode 'Loud as a Whisper', during which their 5 year old son Keegan was not too thrilled on seeing his mother 'killed' on screen, telling her that 'Daddy didn't die.' However, Keegan has learned to use his father's fame to his advantage, threatening uncooperative schoolmates with his father freezing them if they don't do what he says!

Throughout his talk, Mr. de Lancie stressed that he is not a Trekker, pointing out that he was 17 or 18 when the show first aired, and that he was doing other things with his evenings. He also prefers movies to TV anyway, and cited 'Blue Velvet' and 'King and Country' as two of his favourites, and said he has always preferred good science fiction and good war films ('Platoon' received an honourable mention) to any others. However, he said that he is delighted to be associated with Star Trek in terms of pleasing the public, and finds it fun to be stopped in the street by people who know him from it. He didn't realise quite how big Star Trek was until he was on a visit to the Spaceflight Museum in Washington and was stunned to see there, among the old Apollo and Voyager craft the USS Enterprise model. He never mentions it - or any of his previous work - at auditions because one never knows what the producers may like or hate! He expects to be judged on that day's performance at auditions, not what he has done in the past. He hopes that Star Trek will be one of the good roles he will be known for, not the only one. When asked if he has a burning desire to play any particular role John he replied that he is not the kind of actor who feels the world will not survive unless he plays a certain part!

Over the past year or so, Mr. de Lancie has been working on a number of projects which include a small part in a movie called 'Bad Influence', and another called 'Filofax' with Jim Belushi. He enjoyed working on the pilot episode of 'The Nuthouse', although it was poorly received. He related that he himself was horrified when he finally saw it on TV, because of the huge amounts which had been cut out or changed, and felt that the finished version bore little resemblance to what had actually been filmed. Another pilot he worked on was the new 'Mission: Impossible', shot in Australia - he said that he particularly enjoys working on pilots because of the atmosphere of tension and urgency. In the near future Mr. de

Lancie will be working with Terry Gilliam on a film called 'The Fisher King', in which he plays a US TV executive who pinches from another company the idea of a sitcom about homeless people! Other shows he has appeared in previously include 'Hooperman' (in which, for those interested, his bra size was 44D!), a 'Twilight Zone' episode, which he remembers chiefly for having worked on it on the day of the Challenger disaster. He also worked on 'Battlestar Galactica' where in one scene he faced alone 200 people and 5 helicopters all heading rapidly towards him, an experience he did not relish and which, not surprisingly, caused him great problems in remembering and delivering his lines.

Asked about how it feels to portray 'bad' characters, Mr. de Lancie described a harrowing experience he went through. He portrayed a German accountant in charge of a ghetto at Lodz in Western Poland where he bartered with the Mayor for the lives of thousands of Jews. Throughout the performances he could hear whimpers and cries coming from the audience, some of whom he knew were survivors of concentration camps and had lived through the situation he was acting. He always dreaded his exit at the end of each play because he had to walk out through the house. Once he stopped beside a woman who was crying, and she told him that her parents had sent her on a trip through Europe in 1939 and she felt so guilty because she hadn't seen at the time what was happening to Jews. Another time he talked with a man who was one of 13 orphans secreted from the ghetto and trained as 'Super-Jews'. This man showed John a photo of the man he was portraying, which affected him deeply. He found he became physically ill for a while when he was playing this character, and it began to affect his way of thinking, even for a long time after he had moved on to other roles; he found his reactions became swift and negative. One of the things he learned from playing this part was that evil does not come in huge chunks, as he had previously thought, but in small, everyday choices.

Asked which medium he prefers to work in, Mr. de Lancie told us they all fulfil certain needs in him - in theatre the need is for spiritual and gymnastic exercise; he enjoys films because of the opportunity to work with people he admires, and TV and commercial work bring in the money! He thought that if the American system allowed a reasonable amount of fame and fortune to come from theatre, many more people would remain in that genre, but he also said that many people he knows who have done nothing else are very unhappy people. He feels the situation is easier in the UK, and that too much stigma is attached to some areas of acting, such as adverts and soap operas etc. - he sees nothing wrong with people appearing in 'bad' things sometimes as long as they do good ones as well. Answering a question about films of plays being made with *film* actors instead of *stage* actors, he said that there certainly is a case for stage actors being invited to take their roles onto film, out of courtesy if nothing else, but that, practically, most stage actors are simply not big enough names to draw the necessary large audiences to the box office. He pointed out that the difference between the two kinds of acting can be a matter of film actors *revealing* facets of their character, possible because the same scene is filmed many times from all angles and the best one chosen, whereas stage acting often deals with *concealing* parts of a role, and gave the example of the way Laurence Olivier worked. He also explained the different ways in which directors work: stage directors have as their first principle what the scene is about, but film directors *create* what the scene is about, and the actors can then become simply traffic being moved about. John does direct plays himself, and also does a lot of teaching which necessarily involves directing. He said he has learned to expect nothing from acting - he has done shows better than Star Trek, and nothing came of them, and has been noticed for doing worse shows.

Mr. de Lancie is close to finishing writing a film script, a project which has been close to his heart for years. He has also written a Q story for DC Comics, at their request, but is very angry at the way they have changed the subplot to suit themselves. He contacted Gene and the studio, and they were also annoyed because the changed story is not the one they approved. John's story, 'The Gift', deals with an angry Q returning to teach Picard a lesson. He takes him back in time to show him what his brother would have been like had he not been killed in a well

accident years previously and gives Picard the option of begging Q to restore his brother's life. John is waiting with obvious displeasure for it to be published to find out exactly what has been done to it. Asked if he would ever submit a Q script to Paramount, Mr. de Lancie replied that he would not because it was too much like soliciting work.

He does not know whether Q will make an appearance in the 4th season, as he does not have a contract with Paramount, but revealed that 20 - 25 % of scripts submitted to the studio are Q stories. He is quite happy with the current average of one Q episode a year, feeling that much more would be a case of overkill and lessen the impact of his character, and that anyway the main point of the show should be to concentrate on the regular cast, not him. His own favourite Q episode so far is 'Q Who?'. He was not over happy with the finished version of 'Encounter at Farpoint', seeing in it a big rift, caused, he said, by Gene wanting to do a one hour show while Paramount wanted two hours, and consequently 'two shows were stuck together', which to him, did not make much sense, although he acknowledged that the studio and general public seemed happy with it. He also mentioned having some differences of opinion with director Corey Allen over the way to play the character of Q, and said that he does not like too much direction of his acting.

When asked what character Q might reappear as, John suggested wryly, 'Tasha! A Shakespeare character he thought Q might like to appear as was Leontes, since he displays the same sort of jealous, self-absorbed behaviour. He does find it difficult to be a guest star on some shows where the regular cast work together all the time and have a certain way of working which often makes guest stars feel excluded, but he does not have this problem on the set of TNG. He feels this is probably due to his having worked with them on the pilot, and having 'tracked the show on a yearly basis' since then.

When asked what inspired him to become an actor, Mr. de Lancie revealed that he has always been dyslexic, and because his parents never realised, he flunked out of several schools, and was finally sent to one as a last resort. A teacher there got him interested in drama and although he couldn't read, got him to learn (by repetition) the role of Henry V, which was performed at the end of the year for parents. (His problems with dyslexia continued up until the age of 30 when someone taught him a new way of learning words. He still does have some trouble with reading in stressful situations.) After his performance, a fellow student's grandfather, who was also the editor of the Pelican Shakespeare, told John's parents he thought his son was very good. When later his father suggested that he might become an actor, John thought that was a really stupid idea, and went on to stumble from one job to another until the age of 28. Then he found himself at Universal Studios with a 5 year acting contract, and decided he would either have to make a go of it or give it up, and since he had nothing to give it up to, the rest is history!

I enjoyed both John de Lancie's sessions very much indeed; he came across as refreshingly unbiased, not at all afraid to say what he thought. I greatly respected his courageous honesty in telling us, when he didn't have to, about incidents in his life which had obviously caused him unhappiness.

THE MOST UNKINDEST CUT...

In this article the CIC videos are compared with the 5th screening of Star Trek on BBC.

Comment from Teresa.

In answer to Pam Baddely, I've checked both 'The Enemy Within' and 'Trouble with Tribbles', and can find no cuts in either. Kirk's attack on Rand was definitely shown in its entirety.

Regarding the location of the scene in 'Court martial'. When Kirk first meets Cogley, he comes into a room and is surprised to find it covered in books. Cogley says 'I figured we'd be spending some time together so I moved in' (i.e. into Kirk's rooms). He also mentions that he has a computer similar to Kirk's in his own office. The later scene is in the same room - note the pictures on the wall etc.

[Janet: I thought you were right, Teresa, but Sheila thought Jason might be right and we didn't have time to check.]

THE CHANGELING - 3 mins cut. Report by Teresa Abbott.

When Nomad and McCoy leave the bridge for sickbay to 'repair' Scotty, there is a 10 sec cut of Kirk ordering a 24 hour guard on Nomad.

About 50 secs of Kirk, Spock and Nomad in the room in which Spock later does the meld are missing, including:

Nomad: Mr. Spock is also one of your biological units, Creator?

Kirk: Yes.

Nomad: This unit is different. It is well ordered. (Smug look from Spock!)

This scene is immediately followed by 1 min 50 sec of Uhura learning to read again with Nurse Chapel's help.

Having timed the above cuts I was still over 10 secs short. These were (finally) accounted for by a few secs when Nomad first materialised on the transporter platform, and about 10 secs just after Scotty had been 'killed', when the camera moved in for a close-up of Kirk with dramatic music etc.

(Jason says of the scene where Uhura is learning to read: She keeps talking in Swahili instead of English. Now, if her memory was completely erased, how could she remember any Swahili?)

THE DEADLY YEARS - amount cut: 2 mins 55 secs. Report by Jason Hart

Once again we find that the BBC have only allocated a 45 minute time slot and subsequently removed a significant amount of dialogue.

The first cut scene occurs after Kirk leaves sickbay with Dr. Janet Wallace; in the BBC print the next scene showed Kirk arriving on the bridge. What's missing was a discussion between Kirk and Janet whilst they are walking through the ship's corridors. Janet assures Kirk that they will find a cure for the disease, and then changes the subject to the relationship they once had. She tells Kirk that, even after she married Theodore Wallace, she had not got over him, and we learn that her husband was 26 years older than she was.

Another scene missing at this point in the episode was Chekov on the bridge, muttering to Sulu about all the tests that are being done on him. ("Give us some more blood, Chekov! The needle won't hurt, Chekov! Roll over, Chekov!" etc.)

Finally, later on, during the competency hearing, the BBC cut the scene where Spock asks Yeoman Atkins if Kirk had forgotten he had signed the fuel consumption report.

BREAD AND CIRCUSES - amount cut: 3 mins 32 seconds. Report by Jason Hart.

Even a casual observer would have noticed the terrible editing job that the BBC did to this episode.

In the cut version, the scene where Kirk is taken to the Proconsul's quarters looks remarkably disjointed. Kirk is left alone, wondering what the Proconsul has in store for him. We then switch to McCoy and Spock in their cell (this was the scene that was omitted from many American syndicated prints.) The scene cuts to a

sleeping Kirk, who is woken by the Proconsul. He then tells Kirk that he is to be taken to the arena to be executed, and we are left wondering why Kirk was left alone in the room in the first place.

The mystery is solved in the uncut version - we see that Kirk has not been left alone after all; Drusilla, the Proconsul's slave girl, has been told to wait for Kirk and offer him anything he wishes.

Kirk is wary at first, thinking that it is some sort of trick, but Drusilla assures him that they are alone, and that she has never lied to anyone who owns her...

Later on, Kirk is woken by the Proconsul and this is where the BBC made another cut. The Proconsul explains to Kirk that he made Drusilla available because he respects Kirk and admires his courage, and we also learn at this point that Merik has stolen a communicator (which he later uses to save Kirk).

To be fair to the BBC, it might have been a bit risky putting those scenes on early in the evening, since it is clear that Kirk has been sleeping with Drusilla, but on the other hand the scenes are quite important to the story.

Bread and Circuses is, I feel, one of the most underrated episodes, and is definitely one that has to be seen in full to be appreciated.

(Of the scene between the proconsul and Kirk, Teresa says: This is quite a good discussion, with the lovely insult:

Claudius: Would you leave us, Merik. The thoughts of one man to another cannot possibly interest you. (To Kirk) Because you are a man I gave you some last hours as a man.

JOURNEY TO BABEL - amount cut: 16 secs(!). Report by Jason Hart

A minor cut was made to this episode when it was shown, or perhaps it was a fault on the print. Directly after Spock describes to Kirk and McCoy the execution method on Vulcan (Tal-Shaya), the following dialogue is missing:

Kirk: "Spock, a short time ago I broke up an argument between Gav and your father."

Spock: "Indeed, Captain. Interesting."

McCoy: "Interesting?!"

That's it!

A PRIVATE LITTLE WAR - amount cut: 2 mins 52 secs. Report by Jason Hart.

There were no fewer than 6 cuts made to this episode. The first cut is after Kirk is carried into the cave by two hillpeople. The scene ended in the BBC print after the two hillpeople have left, but in the uncut version, McCoy examines Kirk with his instruments and mutters, "You and your Garden of Eden."

Secondly, the cure scene was trimmed by over a minute. Curiously, the BBC left the part where Tyree slashes Nona's hand with the knife, but then cut the next scene which showed Nona placing the Mako root on Kirk's wound and the 'joining of their souls!'

About a minute of dialogue was cut from the scene where Tyree takes Kirk and McCoy to the village. McCoy tells Kirk that if they do find a Klingon is helping the villagers, there should be something they can do, but Kirk isn't sure what that 'something' may be.

When they reach the edge of the village, there is a guard present. Tyree says they should wait until the guard has moved away, rather than use force. Kirk asks

Tyree what he would do if he had to fight, but Tyree doesn't give him an answer. The guard moves away, and this is where the BBC print carries on.

Undoubtedly, the most significant cuts occur during the last ten minutes. The scene where the villagers try to rape Nona was slightly trimmed, and the Beeb also cut the scene where the patrol leader kills her. Much of the ensuing fight scene was also cut, including the part where Tyree smashes a man's head with a rock.

It is not hard to see why some of these scenes were cut, since this is certainly one of the most violent episodes the show produced.

The reason for the cutting of the two dialogue scenes, I suspect, was that after the violence was removed, the episode was left at an awkward running time, and so more had to be trimmed for it to fit into the 45 minute time slot.

OBSESSION - amount cut: 2 mins. Report by Teresa Abbott

This was like playing 'spot the difference'. I counted five cuts in all, some of them so short that if you blinked you almost missed them.

1) When McCoy orders Chapel to administer the cordrazine, she hesitates disapprovingly, and then says, 'Yes, sir.' In the BBC version she gives the medication straight way.

2) When Kirk leaves sickbay.

Chapel: Well, what's with the Captain? I've never seen him like that before.

McCoy: I intend to find out. I'll be in the Medical Record Library.

3) When Kirk, Garrovick and the security men beam down to search for the creature, just after Kirk tells Garrovick that the creature is dangerous and to fire full phasers, there is a brief shot omitted of Kirk telling the remaining two security men to accompany him, and then all three go off screen.

4) This is the main cut, 1 min 45 secs, just after Kirk orders a reduction in speed to Warp 6 whilst chasing the creature. This one will annoy Christine Chapel fans.

Garrovick lying moodily on his bed in his room. Chapel brings in his dinner and they talk.

Garrovick: What's happening?

Chapel: Are we still chasing that thing halfway across the galaxy? Yes. Has the Captain lost his sense of balance? Maybe. Is the entire crew about ready to explode? Positively!!

She insists he eat, and when he refuses, shows him a tape, ostensibly from McCoy. Chapel: This is his officially logged prescription for you. It has one word on it - EAT -. Now if you don't follow his orders, Dr. McCoy could, and possibly would, have you hauled down to sickbay and fed intravenously.

When she returns to sickbay, McCoy asks her what she's doing with a tape on 'A survey on Synian respiratory diseases', to which she replies 'Applying psychology!'

5) A few seconds of the creature gobbling up the jar of heomoplasm have been omitted.

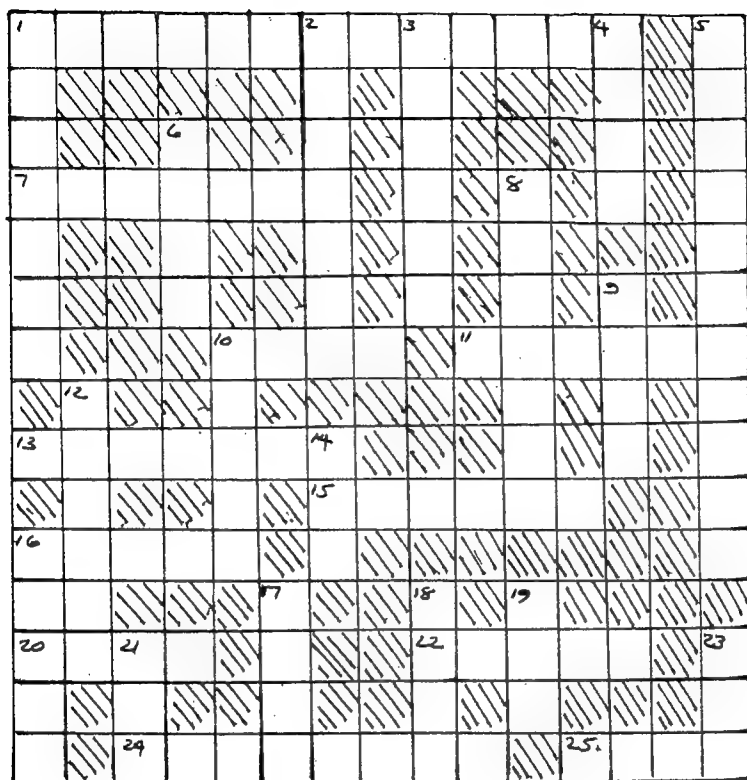
Were there any more?

[Yes. Jason adds:

The first cut was near the start, directly after Kirk orders Rizzo and his men to make a sweep of the area, Scotty contacts Kirk from the ship and tells him the U.S.S. Yorktown is expecting to rendezvous with them shortly. Kirk says that they won't be beaming back up just yet. He then tells Spock that he hasn't smelt the honey-like odour in 11 years.]

CROSSWORD

by Tarsem Kalsi



BOOK & VIDEO REVIEWS

SPOCK'S WORLD by Diane Duane Published by Pocket Books & Pan
Reviewed by Sheila Clark

This is the first of the Trek books to be put out in Britain by a publisher other than Titan. At first sight, this seems an unlikely choice of book for this; it's certainly a fairly atypical Trek book.

A Referendum has been called on Vulcan; should the planet secede from the Federation? Sarek is recalled by T'Pol, with instructions that he is to speak in favour of secession, despite having a Human wife and half-Human son. Whatever happens, if the secession goes through, Sarek will be a loser: he either gives up his wife and son, or quits Vulcan for ever. However, T'Pol has also called on James Kirk and Dr. McCoy - as well as Spock - to speak against the secession. The book follows the arguments of the various speakers, mainly the above-mentioned four, as well as developing a sub-plot; there seems to be a well-developed lobby on Vulcan in favour of severing all ties with Earth. In addition, the various chapters are separated by a history of Vulcan, presented in segments from the first dawning of a sort of culture to Spock's birth.

The division of the book into two parts, presented in alternate chapters, works better for Spock's World than it did for Romulan Way (also by Diane, co-authored with her husband Peter Morwood). However, I don't personally like that kind of presentation. I think it would have been better with the history segments coming first, to give a flavour of what created the Vulcan culture, then going on to 'modern' Vulcan.

The theme of Vulcan considering secession from the Federation is not new; it has been explored a number of times in fandom. In some ways it seems an odd choice for Pan to have made for their first Trek book, for it consists mostly of talk; discussion; debate; and includes very little action except in the 'historical' segments.

Having said that, I did enjoy it. On my first reading of it, I wasn't wholly impressed by it; however, on re-reading it, I enjoyed it a lot more. It's a well-crafted book, and despite the lack of action, it is well-paced and holds the interest. A definite 'must' for fans who are interested in the Vulcan culture.

DOCTOR'S ORDERS by Diane Duane Published by Pocket Books (50) & Titan (36)
Reviewed by Sheila Clark

A scientific study of the planet called 'Flyspeck' proves extremely challenging. There are three intelligent races on the planet, living in peace; none are humanoid - individuals of the Ornae look like a lump of undifferentiated protoplasm; individuals of the Lahit look like a grove of trees; and the third, the JAt, turn out to look like stones!

McCoy is overworking as the science and medical departments try to make sense of everything on the planet, and to force him to rest for a couple of hours, Kirk decides to beam down, leaving the Doctor in command. Unfortunately, almost immediately on his arrival, Kirk disappears. Then the Klingons arrive, followed soon after by an Orion pirate vessel. And McCoy discovers that he can't abandon command; Kirk had ordered him into the centre seat, and there he must remain until relieved, either by Kirk or by an order from Starfleet.

I'm not totally convinced that in a battle situation it would not be more practical - indeed, obligatory - for Spock, the senior officer on board, to relieve McCoy, but this is Diane's story and those are her rules. In the event, McCoy handles things very well.

About quarter of the way into this book, thinking over Diane's other Trek

books, I came to the conclusion that she has to be a McCoy fan, for McCoy features largely in all of them.

However, whether or not you, too, are a McCoy fan, this book shouldn't be missed. It reads well, moves well, and there is an acceptable amount of action in it. Uhura's Song remains my favourite Trek book, but I'd say that Doctor's Orders probably comes second in my Top Ten of the Trek novels.

DOOMSDAY WORLD by Carmen Carter, Peter David, Michael Jan Friedman and Robert Greenberger Pocket & Titan TNG 12 Reviewed by Sheila Clark

This is a TNG novel.

The planet Kirlos is an artificial world known to have been built by a long-vanished warrior race, the Ariantu. It has now been settled by a number of races, half of it being under Federation rule and the other half under the rule of the Ariantu's ancient enemies, the warrior K'Vin Hegemony. The two groups have, however, lived in peace, trading, and the two governors have developed an amicable, even friendly, relationship.

The Enterprise sends down an away team consisting of Data, Geordi and Worf to visit an archaeological dig being carried on by the Federation in K'Vin territory. Almost immediately on their arrival there are a number of terrorist attacks on both sides of the border, and the members of the away team immediately become the main suspects. They, on the other hand, have already formed their own suspicions of who are responsible.

Meanwhile, the Enterprise has been called away; there has been an attack on a Federation colony living on Tehuan; and Picard suspects that Kirlos is the attackers' next target.

This story, according to the preface, was plotted by Mr. Greenberger, then the plot was split into thirty-eight segments, each of the writers getting several of them to write, then Mr. Friedman went over the whole, blending the four styles into one. This is one of several possible ways of handling a collaboration, and it has worked quite well. The denouement isn't totally unexpected and comes earlier than one might expect, but the story doesn't suffer because of that (though I feel there is one weakness - not quite a hole - in the background that I would have expected a writer of Mr. Friedman's calibre to have spotted when he was doing the final polish). On the other hand, although I quite enjoyed it while I was actually reading it, I suspect that this is one of those stories that, for me, will blend into the general (90%) run-of-the-mill Trek books, so that in six months I'll remember having enjoyed it but won't be able to tell you more than the vaguest details about the plot.

THE PANDORA PRINCIPLE by Carolyn Clowes
Published by Pocket Books (49) & Titan (34) Reviewed by Peter Walsh.

The story starts on the planet Hellguard where Spock first meets a young Saavik who has survived by stealing and killing. Spock eventually manages to convince Saavik to trust people and soon she is enrolled in Starfleet.

Now to the present; the Enterprise has come into contact with a Romulan bird of prey, crew dead, phaser coolant leak, accident??? Aboard the ship are boxes, brightly coloured, two of which are sent for examination when the Enterprise arrives with its prize back to Earth, one to the exo-science lab at Starfleet Headquarters and one to Life City. It would seem the boxes are deadly and only Saavik has an answer to their origins.

I did enjoy the story, it was well written with a good plot line, but did we have to read so much of Saavik as a young girl? It did seem to slow the story down. I would have also thought that anything found by Starfleet of an unusual nature (if possible) would be examined and opened by machine before Humans were

allowed near such an object, and even then only when they had suitable protective clothing. Finally I cannot see Scotty and Spock making any positive statements on the new improved Romulan cloaking device before they have actually tested it.

STAR TREK EPISODES 43/44/45/46 Reviewed by Gloria Fry.

BREAD AND CIRCUSES by Gene Roddenberry & Gene Coon

A parallel 20th century Earth, where Rome never fell. Another well-known S.F. theme which works well in the 'Star Trek' universe. Kirk, Spock and McCoy find a world where slavery exists, gladiator fights are seen by millions on television, and religious repression keeps the people servile.

The prime directive has already been broken by Captain Merrick of 'The Beagle', who has forced his crew to adapt to the planet or die in the arena. The Proconsul Claudius Marcus soon realises that Kirk is made of different stuff from the cowardly Merrick, as he watches Kirk's behaviour when Spock and McCoy are forced to fight with professional gladiators. When the Vulcan and the doctor are imprisoned, Kirk is given a beautiful slave girl for his last hours, and once convinced it is not a trap, typically, he takes advantage of the situation. Later he rescues his comrades, and with help from the guilt-ridden Merrick, the three of them escape from the planet.

This episode is fascinating in several respects. It shows clearly Spock's worry for his captain, as he continually tries the strength of the cell bars. It gives us in wonderful detail the love-hate relationship between Spock and Bones in the prison cell scene. It shows the captain's determination and idealism and why he is a starship commander; however it also gives us his less than perfect 'using of women' side, although he is not as cold hearted with her as he was with Sylvia and other alien women.

Clever touches are the magazine with adverts for Jupiter cars and Neptune bath salts, and the satire of the television industry which was delightfully wicked. Altogether a colourful, action-packed episode. It has always been a favourite of mine.

JOURNEY TO BABEL D. C. Fontana

A ship full of delegates to vote on the 'Coridan question'. Amongst them are Spock's parents, which causes much awkwardness as Spock and his father have not spoken for eighteen years. One of the ambassadors is murdered by a Vulcan method of execution, and Sarek is implicated until it is discovered that he suffers from a serious heart complaint. Spock is willing to give blood in a tricky open heart procedure to save Sarek's life, until Kirk is stabbed. Bound by regulations he will not hand over the ship to another even after his mother pleads with him to do so. Kirk persuades Spock that he is all right, and deals with an attack by an unknown ship, while Spock and Sarek undergo surgery. In the end Spock and his father are tentatively speaking again, and McCoy exerts his authority over his captain and first officer, compelling them both to remain in sickbay.

This has to be one of the best 'Star Trek' episodes ever. The variety of aliens on board, the colourful food on the table at the reception, the wonderfully alien Andorian ambassador with his strongly accented English, the dignified Sarek with that touch of warmth to him.

Jane Wyatt as Amanda created a warm human woman who had kept her humanity even on a planet such as Vulcan, and although a little subservient to Sarek we see him at one point gracefully giving in to her. We see her confront Spock in a very tough fashion, and she even slaps him and leaves him pained by the argument between them. Both actors were very convincing in this scene. Classic 'Star Trek', with fine attention to detail in every scene.

I always wonder, though, what it was that the tiny aliens in the reception scene put into their drinks. It looks like pieces of a bath sponge. Well perhaps in the 23rd century some people eat such things...

A PRIVATE LITTLE WAR by Gene Roddenberry

On a mission to a planet visited before by Kirk, Spock is seriously wounded by a flintlock, and is returned to the ship where he has to employ a Vulcan self-healing method to recover. Kirk and McCoy go back to the planet, where the captain is attacked and bitten by the Mugato, an apelike creature whose bite has a deadly poison. The only cure is the strange healing power of Nona, a local witch-woman, who is the wife of a friend of Kirk's from his previous time.

The Captain is caught in the difficult situation of being a part of changing the idyllic lifestyle of the people, but he has no choice, as the Klingons are interfering with the culture of other tribes, and Kirk is forced to arm his friend, to keep the balance of power.

This episode is an exceptional one. It is real drama, full of vengeance, power, lust, and several of the scenes in it were new to me. It must have been quite heavily edited by the BBC as unsuitable for the kiddies.

William Shatner is exceptional in the episode. The concern over Spock, the aura of restraint and pain as he has to make difficult decisions, the horrific tremblings after the Mugato bite. Watching that scene really gave me the shudders. Also the weird sensuous healing scene in the cave; how did they get away with some of these scenes?

There are only a few touches of humour in this tale, and are mainly supplied by Chapel in her attentions to Spock. Poor Christine, found out holding Spock's hand by likeable M'Benga, but even worse, being told that Spock would be aware of it.

I remember not particularly enjoying 'A Private Little War' when I first watched it years ago, but I have completely changed my opinion of it now. It is a special favourite, and I am not entirely sure why.

THE GAMESTERS OF TRISKELION by Margaret Armen

Hijacked from the ship, Kirk, Uhura and Chekov are transported to a strange world, to be trained as slaves, to fight for the entertainment of beings with a gambling fixation. They make stubborn, unruly slaves and the 'Providers' are delighted with them. Kirk is assigned a gorgeous woman (of course) as his trainer; Uhura, gets someone who certainly has designs on her, but poor Chekov gets the weirdest trainer of all in the personage of a female-looking being, with a voice which is a trifle masculine...

Back on the Enterprise, Spock, single-mindedly, despite the objections of the others, finds a trail and plays a hunch to find the missing people, arriving just in time for Kirk to give the gamblers the biggest gamble of their lives.

In this episode Uhura comes across as a real tough cookie, but she remains feminine at the same time.

Once again Kirk uses his charm on a woman, but when it comes to Uhura being used as target practise, he offers himself in her place, saying that his crew is his responsibility. Would he have done the same for Chekov? Or was it a touch of male gallantry...?

It is a lively and interesting episode which does not delve too much into the horror of slavery, which it could not, given the strict code the programme was made under.

ZINE REVIEWS

FRONTIERS '90. Reviewed by Valerie Piacentini

This zine contains the entries for the fiction/poetry competition at Frontiers '90. I have always liked the idea of having a zine like this ready for the con, as it gives the chance to have read the stories, and so to appreciate the prizewinners fully; however, this is not always possible, as compiling a zine of this nature involves a considerable amount of work. FIB are to be thanked for undertaking the task on behalf of the Frontiers committee.

Being a competition zine, the contents are mixed, 8 Classic Trek stories, 2 TNG, and 25 poetry entries. The standard is extremely high, although the winning TNG story by Mary Soon Moore has not been printed.

'The Supplicant' deals with Sarek's second marriage after Amanda's death, 'The Insult' with Worf's reaction to being the object of a crush. Gillian Cheseldine is a new author to me; she makes good use of her own characters, and I will be interested to see more of her writing.

Sandy Catchick's 'Long Silence' deals with the events of Journey to Babel from Sarek's point of view, and her 'Bigotry' describes the aftermath of 'Balance of Terror'.

Linda Wood was the winning author in the Classic Trek section. 'Maelstrom' has the Enterprise returning to the centre of the galaxy; 'Integration' describes very movingly how a meld between Kirk and Spock finally restores all Spock's memories after Voyage Home.

Also winners were Bo Maxwell, whose 'All I Ask' deals with Kirk's thoughts before the trial at the end of Voyage Home; and Oriel Cooper, who in 'Reflections on the Holodeck' shows Data's attempts to understand the death of Tasha Yar, and who in 'A Desperate Situation' uses the classic cave scenario to depict a well-drawn exchange between McCoy and Spock.

Andromeda Halpin also takes Sarek as her main character, and explores how he would survive *pon farr* while Amanda is seriously ill.

The poetry covers a wide range of theme, and is also of a high standard; Rosemary Hull and Sandy Catchick were worthy winners in this section.

This zine would be well worth buying simply as a souvenir of an extremely good convention, but is it also an enjoyable, varied collection in its own right. Some readers might be put off by the mix of series, but if you have been avoiding TNG fiction until now, this would be a relatively painless way of sampling it, with only 2 of the stories being TNG. Possibly when the new series has been more widely seen, and fan writers have become more accustomed to the characters, we will begin to see a wider range of fiction.

Frontiers '90, 153 pages, was produced by FIB for Frontiers.

ORION 29; edited by Randall Landers. Reviewed by Valerie Piacentini.

The main item in this zine is the novella 'Keeper of the Katra' by Chris Dickenson. The story begins with Spock's return to Vulcan bearing the katra of Sybok, and his attempts to convince first Sarek and then T'Lar that Sybok should be admitted to the Hall of Ancient Thought.

The story is told from many points of view, but each section is headed, making it clear to follow; the use of *italic* also shows clearly when flashback is used.

This is really an extremely good story. I began it with a slight uncertainty,

but after only a page or two found myself unwilling to put it down, so that I abandoned my plans for the evening and read it at a sitting. The familiar characters are handled in a very appealing fashion, and the less usual ones are brought vividly to life - if you thought T'Pol could be difficult, wait until you meet T'Sai! Also, as one who has an in-built dislike for Spock-romance stories, I gave four cheers for the creation of T'Liba. If there was no other inducement to buy the zine, this one story is reason enough.

The remaining stories are all quite short. 'Blood is Thicker', by the same writer, has Kirk suffering a nightmare, while her 'Not a Bad Day's Work' has McCoy and Scott rescuing a child from the aftermath of an earthquake. In 'Dignity' she has McCoy and Spock dealing with the aftermath of a Klingon attack in which Sarek has been seriously injured. Ten years later, Spock understands McCoy's actions.

'Music Box', by Ann Zewen, deals with McCoy's reaction to his diagnosis of xenopolycythemia - a very touching little tale. Ann also wrote 'That's What Friends Are For', which explains the closeness between Uhura and Scott in STV.

The zine also includes an LOC column, a chronology of the Star Trek universe, a review of STV by Kristen Brady, and a concluding editorial on the subject of Star Trek collectibles.

This is definitely a good and good value zine, and I would recommend it.

Orion 29, edited by Randall Landers, 227 pages illustrated, is available from Bill Hupe.

MAKE IT SO 1: ScoTpress Reviewed by Ann Peters.

If you read 'Make It So 1' before 'Make It So 2' you may not think it strange that it contains stories about the Next Generation. When I read it I was quite surprised to find that all the stories and poems really were about TNG characters. The reason for my surprise was that I had read 'Make It So 2' first and nearly a third of that zine is about original characters!

'Make It So 1' contains 6 stories and 1 poem by various authors and ALL of them are about TNG characters.

Admission - Data is interviewed for admission to Starfleet Academy. I wish this had been longer.

Academy Exercise - Picard and Jack Crusher are Starfleet Academy students undergoing a practical examination.

Diplomacy - (includes 1 illustration) Lwaxana Troi visits the Enterprise. I loved the bombshell in the middle of the story. Maybe I should have seen it coming but I'm glad I didn't!

Nightmare - Aftermath of Riker's experience in 'Skin of Evil'.

Smile - (includes 2 illustrations) The Enterprise stops at Wrigley's Pleasure Planet where some of the crew get a little carried away and Picard has to sort things out. I found this story particularly interesting because it uses Chief Engineer McDougal, whom I only remember seeing in 'The Naked Now'. I thought the actress was terrible and was not at all surprised not to see her again. However this story shows what *could* have been done with a whisky drinking older woman in engineering, and her potential relationship with Picard. (And Geordi could have stayed on the bridge where his performance in 'Arsenal of Freedom' shows he belonged.)

Becoming Friends - This story occupies half of the zine. It explores the relationship between Picard and Dr. Crusher, and how Jack Crusher and Wesley affect that relationship. A disaster that the Enterprise goes to deal with provides the

background.

Pinocchio - poem about Data's desire to be Human.

The styles vary because there are several authors; some styles I found a little more emotional than I really like but that did not prevent me enjoying all of the pieces. Overall I enjoyed the zine very much and recommend it as a good mix of TNG stories.

As no. 1 of a series 'Make It So 1' promised to be the start of something good. It is a pity that no.2 was such a disappointment.

MAKE IT SO 1 UK £2.90; USA \$13.00 air, \$9.50 surface; Europe £3.90; Australia £6.95. Available from ScoTpress.

MAKE IT SO 2: ScoTpress Reviewed by Ann Peters.

'Make It So 2' really was a great disappointment to me. It was advertised in the IDIC newsletter as 'stories about the Next Generation' and the cover of the zine states 'Star Trek the Next Generation'. But what do I find? Thirty two of the 98 pages are stories about the original series crew! In my opinion this is quite disgraceful.

I am almost prepared to accept 18 out of the 32 pages which belong to 'A Twist in Time'. The Captains Picard and Kirk are exchanged and experience each other's crew. There is interaction with and comments about TNG characters but if stories like this are going to appear in TNG zines the bias should be toward TNG characters. Unfortunately the bias here is towards Spock which really does make its inclusion in a TNG zine questionable.

But I do feel very strongly about the other 14 pages; they are Kirk and Spock stories and they have no place in a TNG zine. *Like a Lady* is thinly veiled as a conversation between Data and Dr. McCoy but in reality is a poem about the glorious exploits of the original Enterprise and her crew. 'The Return' is totally completely and utterly about Kirk and Spock and is not even thinly disguised. 'Link' is about the Traveller from 'Where No One Has Gone Before' nipping back in time and meeting the child Spock. However good the story might be it is not about TNG characters. It is about Spock.

Apart from the above pieces which in my opinion should never have been included, the zine contains 5 stories, 3 poems and 3 pages of cartoons.

Reasons for Leaving - A meeting between Beverly and Jean-Luc just after she hands in her resignation to him.

Chasing Clouds - Conversation between Riker and Picard just after 'Lonely Among Us'.

An Ignominious End - Riker is injured in the line of duty.

Replay - this story occupies a third of the zine. The crew have to solve the mystery of figures from the past that keep appearing and disappearing. All the regular crew are involved but the star is Guinan.

Say Goodbye To It All - Dr. Crusher leaves the Enterprise and takes up her new position at Starfleet Medical HQ.

Departed Friends - Poem about Tasha's memorial gathering.

It's Over - Poem exploring Tasha's reasons for rejecting Data.

Captain's Nightmare - poem about Picard's difficulties with his bridge crew. Great fun. I loved some of the unlikely phrases it contains.

The cartoons. It took me a while to get into the style but once I did I liked them.

My overall enjoyment of this zine was spoiled by the intrusion of the original series cast. I feel cheated. I really cannot recommend this as a TNG zine. There are so many zines with original characters do they really have to be included in one of the few TNG zines?

MAKE IT SO 2 UK £3.50; USA \$14.25 air, \$10.75 surface; Europe £4.50; Australia £7.00. Available from ScoTpress.

[Ed: we thought we should make a comment here for the benefit of newer members as the above zine has been covered in earlier newsletters. We will do our best to keep original Trek and TNG in separate zines for those fans like Ann who prefer it that way. But there are also a lot of fans who treat original Trek and TNG as one Star Trek Universe and who want to write stories linking them in various ways. Where we put these stories is a problem, as it wouldn't really be feasible to have a series of zines especially for them. The majority of members who have stated an opinion say they think the choice of which zine cross-series stories should go into should be dictated by which characters the story is mainly about.]

On this criteria 'A Twist in Time' is marginal and possibly should have gone into 'Log Entries'; but wherever it went, its sequel, 'The Return', had to go with it. On the other hand Sheila feels that 'Link' is mainly about the Traveller, and he is a TNG character. The story wouldn't have made much sense to a non-TNG fan.

'Make It So 3' is purely TNG and 4 probably will be as well. If we receive any cross-series stories in future we will try to make sure we do not put more than one in a zine. This applies to IDIC as well as ScoTpress as we intend to publish TNG stories submitted to IDIC in a separate IDIC Log from original Trek stories.]

TO BE OR NOT TO BE by Janet Lawn. (102 pages) Reviewed by Anne Peters.

This is a single story zine about Data; it takes us from his discovery by the crew of the 'Tripoli' to his entry into Starfleet Academy. If you are at all interested in TNG's android then this zine is a must.

It begins well with an expansion of the account of Data's discovery in 'Datalore'. We are given an impression of what it might be like to be an android waking up for the very first time as well as to watch it happening. It ends well with Data looking forward to an exciting future in Starfleet (which we all know he has).

The bit in the middle tells of his problems in being accepted by Humans as a living being with rights, and of his gradual awareness of those problems. It tells of the people who help him and of those who do not. And that is all I am going to give away.

This is a charming story about a charming character; the Data portrayed in this zine matches my interpretation of the TNG character exactly. It explores his sensitive side rather than his humorous side. Although there is a little humour the situation is far too serious to be funny. It made me wonder how many animals that we exploit suffer to some extent in the same way as Data does in this story.

I very much enjoyed the style of this writer. Some fans tend to go a little overboard for my taste. They use too many adjectives and try to inject just a little too much feeling into everything. Janet Lawn has not done that; I found the amount of sensitivity in this zine to be exactly right.

Verdict: I thoroughly recommend this zine to anyone who wants to read a well-written story about Data.

TO BE OR NOT TO BE by Janet Lawn. 102 pages. SAE for price to 1701 A-D, 37 Branksome Road, Southend on Sea. Essex SS2 4HG.

ENTERPRISE-LOG ENTRIES 80: ScoTpress Reviewed by Helen White.

This zine consists of four short stories, a shorter piece (two pages) and various poems.

The first story, 'To Sleep - Perchance to Dream', by Brenda Kelsey, has Kirk and Spock on shore leave, trapped in snow in an isolated cabin. It is set just after 'Where No Man...', and offers a most intriguing explanation of the events that took place at the edge of the Barrier.

Next is 'Pirate Queen', by Karina Lumbert, in which an old flame catches up with Spock.

'Love-Hate' by Sandy Catchick comes next. An admiral - another old friend of Kirk's - comes aboard to conduct a survey on crew morale, and it turns out that he hates Vulcans...

After 'Love-Hate' is the two-pager; 'Times Like These' by Marcia Pecor, in which Kirk goes back with Spock to the old farmhouse in Iowa, just before its new owners take possession.

The last story is 'In Search of Homo Vulcanis', by Nicole Comtet. A team of archaeologists is being carried by the Enterprise, and unfortunately for Spock one of them has a theory about Vulcans: the lady in question feels it necessary to inspect him *very* closely in order to get supporting evidence for the theory!

Usually with compilation zines I find that there is at least one item that I'm not keen on; however, that isn't the case with this one - I loved every bit of it. In all the stories, characterisation is excellent and the plots, in those that have plots, have obviously been well thought out. I liked the mixture between serious and funny stories: 'Pirate Queen' and 'In Search of...' had me in hysterics! The other three are all serious. I *think* my favourite has to be 'To Sleep - Perchance to Dream', but it's a very close contest! As well as the stories, there are two poems by Sheryl Peterson, who is one of my two favourite poets - the other being Pac Deacon - and another poem, about convention insomnia, by Lynette Muir, which brought back memories of late nights at Frontiers!

The artwork is up to the usual high standard that we always seem to get in zines these days. The cover is a 're-cycled' drawing of Doctor McCoy, by Marilena Malocco; I was glad to see this picture was used again as a cover - it's great. The other two pictures are one of Spock by Ann Humphrey, and one of Kirk by S. Green, both of which are jolly good.

All in all then, I would highly recommend this zine.

ENTERPRISE - LOG ENTRIES 80 U.K. £3.50; U.S.A. \$14.25 air, \$10.75 surface; Europe \$4.50; Australia £7.00. Available from ScoTpress.

ENTERPRISE-LOG ENTRIES 82 published by ScoTpress. Reviewed by Helen White.

This zine contains three long stories, a shorter piece and various poems.

The first story, 'One Way to Hell', by Rosa Caccioppo, concerns the capture of the Enterprise and her entire crew by a race of highly repellent aliens.

The next story is 'The Ducking', written by Joyce Devlin using the viewpoint of Doctor McCoy. A landing party discovers more obelisks like the one seen in 'The Paradise Syndrome', which seem to react to Kirk's voice in the same way that one did.

The third long story is 'A Friend from the Past', by Ann James ('With a little help from her mum' says the credit). Spock is severely injured, and after treatment enters a healing trance. The nurse keeping an eye on him turns out to be

an old friend...

This is another great zine in which I could find nothing to dislike. All the stories are well-written, with very good characterisation and well-planned plots. There is a good mix between the stories; 'One Way to Hell' is a serious one, with some very nasty aliens - as far as I'm concerned, they leave the Sackers ('The Three-Minute universe') cold! It also has a fair bit of Spock-McCoy in it, which I always enjoy.

'The Ducking' is a funny one. I usually like Joyce's stories, and this one is no exception. She always has Doctor McCoy just right, to my mind; he invariably reacts as I'd expect.

'A Friend from the Past' is a Spock-and-female one, as you might guess from my brief summary, and it's actually an excellent story. Often in this kind of story, Spock gets very out of character, but in 'A Friend' he behaved as I expected. I actually guessed what the trick of the story was, but that didn't affect my enjoyment at all. The end of the 'trick' bit (I don't want to spoil it for anyone, so that's all that I'll say!) is really clever. Ann James is new to ScoTpress: I hope that she keeps writing for them.

Apart from the three stories, there is a short piece concerning events just prior to 'The Enterprise Incident' which is most intriguing, and then there are two superb poems each from Pac Deacon and Sheryl Peterson. The cover is a beautiful picture of Uhura by Corinne Meyer - I hope that it's used for at least one more cover - and there's one more picture inside; a great drawing of Spock and Sulu by Anja Gruber.

This zine is definitely a 10/10, and I hope that E-Log 83 is as good.

ENTERPRISE - LOG ENTRIES 82 U.K. £3.50; U.S.A. \$14.25 air, \$10.75 surface; Europe £4.50; Australia £7.00. Available from ScoTpress.

My Kind of Trek by Nicole Comtet

I am mostly interested in the relationship between the characters, and especially the triumvirate. There is so much to say about them. That is what makes the original Star Trek so special and so dear to us. No other science fiction, not even TNG, can reach such a depth of perfection, due in a large part to the actors. So naturally I prefer the zines which deal with this relationship, with a touch of adventure and suspense, of course. For that reason my favourite authors are:

Meg Wright, of course. I like her style, her choice of vocabulary, and the way she describes the interaction of our heroes. I love 'As new Wine' and 'With Hoops of Steel'. I am reading just now her short stories in Reprint II, which I bought from Lynette Muir at Frontiers. They are wonderful.

Glen David One of my favourites for the same reasons as above. The story of Dr. Penhaligon is just perfect, and so is 'Triad', a group of three stories describing the beginning of the relationship between Kirk and Spock. She writes with great art and a lovely touch of humour.

Lynette Muir Like the other two ladies she is one of my favourites, especially because of her use of literary references from Greece, the Middle Ages, etc. Her works are produced by The Small Printers also.

Jacqueline Comben The zines from BSFR, 'The Flight of the Eagle', 'Children of the Lost', 'XET' etc. are all very good. Her last story, 'Green Fire' is good too, but seems to fall short of one's expectations somehow.

Alnitah A collection of remarkable zines. Good stories, some really outstanding, by various authors, very good illos and presentation. I am lucky enough to have got the whole collection from 1 to 14, but unfortunately they do not produce any more, for the time being, and that is just too bad.

Linda Wood Her stories appear in 'Contrast', the zine of the Nimoy club Spotlight, and also in Universer zines. As I am a fan of Nimoy I love her stories about Spock and the other characters played by Nimoy. She is also a 'relationship' writer, and describes beautifully the friendship between Kirk, Spock and McCoy.

Simone Mason I have most of her zines, and I love the way she expresses the friendship, even the love, between Kirk and Spock. She is also one of the best.

Beyond Antares The stories of their zine 'Transtater' are usually very well written by various authors, and are pure classic Trek - very enjoyable as well.

And last, but not least, the ScoTPress zines are among the best, thanks to the great variety of stories and writers. Thanks to ScoTPress I have discovered many writers, and I have even become a penpal of some of them. Among the authors I like best are Pac Deacon, Sandy Catchick, David Gomm, Sheila and Valerie, and many others I cannot remember at the moment.

My Kind of Trek by Lesley Arrowsmith

I'll start by listing my favourite novels, which should go some way to showing what sort of written Trek I like, and I should add that I've been out of active Trek life for some time, so I can only comment on zines that have been around for a good few years.

The novels are:-

The Final Reflection by John M. Ford (extremely well written), and his other novel How Much For Just the Planet? (extremely funny, especially for film buffs.)

Yesterday's Son and Time for Yesterday, both by A.C. Crispin. (Zar is a wonderful character and Spock's uneasy relationship with his son is very well handled indeed.)

Ishmael by Barbara Hambly (how Spock suffers, poor man.)

The Romulan Way by Diane Duane and Peter Morwood, and My Enemy, My Ally by Diane Duane.

As you can see, I have a definite bias towards 'Vulcan' stories. I'm certainly looking forward to 'Spock's World' when I can get it. But any old story with a pointed-eared character won't do - it has to be well-written as well, and preferably be good on both character and relationships.

So I can definitely recommend a compilation zine I bought second-hand myself, called The Best of Sarek and Amanda. It even had a bibliography to lead you further on, if you can get hold of them (they seem to be mostly US). There are selections here from most of the main alternate universes in Trek, including Kraith, which has a slightly different atmosphere to most stories I've read, but is consistently written to a very high standard, and is often thought-provoking too. They also have some very interesting ideas about Vulcan religion, logic and psi powers. The Kraith of the umbrella title (there are 6 volumes, I think) is a sort of chalice used in a ceremony to unite the Vulcan race, which happens once every 57 years. Spock and Sarek are two of the very limited number of people capable of using it. As I recall, Spock also gets more than his fair share of love affairs.

Another alternate universe series that I can highly recommend is Variations on a Theme by Valerie Piacentini and Sheila Clark. This is where it becomes

complicated: they take a brief incident in Kraith as their starting point, and a Spock whose Kirk has died. He finds, in another alternate universe, a Kirk who is being tortured by his Spock, who is also Captain of the Enterprise. He rescues Kirk, with Captain Spock being murdered in the process, and the series continues with alternate versions of TV episodes, combined with a very different friendship between the two characters than was the case in the TV episodes. Look out for these - as far as I know there are 8 of them (I'm missing a couple in the middle, but I'm working on it). *[Ed: contact Sheila; she might be able to help.]*

A final note - like Valerie, I enjoy just about everything Meg Wright has written, being introduced to her work in the zine StagCon 81 (my first Con) where she was narrowly beaten in the fiction competition by someone who subsequently became a good friend of mine, Pat Keen.

CROSSWORD ANSWERS

Across

1. Alpha Centauri; 7. Romulans 10. Miri; 11. Bridge; 13. Logical; 15. Onlies; 16. Harry; 20. Rand; 22. Uhura; 24. Tiberius; 25. Moon.

Down

1. Android; 2. Eminiar; 3. T'Pring; 4. IDIC; 5. Engineering; 6. Mudd; 8. Charlie; 9. Eden; 10. McCoy; 12. Yonada; 14. Log; 16. Horta; 17. Male; 18. Sulu; 19. Gun; 21. Not; 23. Sun.

NEW ZINES

Check Zine Ads for ordering details.

ENTERPRISE INCIDENTS 10 - Stories by Sandy Catchick. Uhura joins the Enterprise; a shuttle crashes; Kirk gets to know Spock in the days following his assignment to the Enterprise; McCoy makes a medical misjudgement. 103 pages, £3.60 ScoTpress

ENTERPRISE - LOG ENTRIES 83 - a landing party runs into trouble; Kirk runs into trouble; Shadow proves his value; Kirk, Spock and McCoy are in danger from the Klingons; what is causing various crew members to collapse?; Kirk is ill; and others. 104 pages, £3.60. ScoTpress

Bill Hupe

POEMS, PRAYERS AND PROMISES - Caroline Wesley was devoted to her grand-daughter Beverly; a fellow intern falls in love with Beverly; her new job as head of Starfleet Medical was exciting, but she kept feeling she wasn't where she belonged; and others. **NO COLD WIND** - an alien vessel attacks... and Kirk is powerless to help Spock. **LAFF TREK 4/5** - Indiri Romanna has designs on Scott; how Balance of Terror could have developed in a less serious parallel universe; a version of Phantom of the Opera - except this is on the Star Trek set; and others.

ZINE ADS

You can send your Zine Ads to either Janet or Sheila. While we will try and print them in full we reserve the right to edit for length if necessary. We will print these ads in three consecutive newsletters only unless we receive an update.

IDIC

IDIC LOG 1 - General Original Trek stories by David Gomm, Ann Neilson, Oriel

Cooper, S L Ayers, Joyce Devlin, Martin Stahl and others. U.K. £3.50; U.S.A. \$14.25 air, \$10.75 surface; Europe £4.50; Australia £7.00

IDIC LOG 2 - ECHOES OF THE PAST by Christopher Ng. When the Excelsior disappears, the Enterprise is sent to look for her. U.K. £3.75; U.S.A. \$14.50 air, \$11.00 surface; Europe £4.75; Australia £7.25

IDIC LOG 3 - a collection of Original Trek short stories by Brenda Kelsey, Alinda Alain, Therese Holmes, Patricia de Voss. U.K. £3.50; U.S.A. \$14.25 air, \$10.75 surface; Europe £4.50; Australia £7.00

IDIC LOG 4 - We hope to have this in time for Holodeck.

Accepting submissions for No. 5 on.

HOME TO ROOST - reprints of stories by Sheila Clark and Valerie Piacentini. No. 2 UK £3.45; USA \$14.15 air, \$10.65 surface; Europe £4.45; Australia £6.95; No. 3 UK £3.05; USA \$13.00 air, \$9.50 surface; Europe £4.05; Australia £6.00.

Order from Sheila Clark, 6 Craigmill Cottages, Strathmartine, by Dundee DD3 0PH

IDIC - We are soliciting submissions of fiction, poetry and artwork for proposed IDIC zines, either short stories for a genzine or long ones for publication on their own. Anything (Original Trek or TNG) considered except explicit sex or K/S. Submissions should be sent to Sheila or Valerie - addresses on last page.

Scotpress

ENTERPRISE - LOG ENTRIES 83 - Stories and poems by Rosemarie Heaton, Jean Sloan, Sheryl Peterson, Joyce Devlin, Maria Swann, Alinda Alain, Krysia Baczala, Denise Watkins, Manuela Reitano, Teresa Abbott, Pac Deacon & Marcia Pecor. Due July. U.K. £3.60; U.S.A. \$15.00 air, \$11.00 surface; Europe £4.60; Australia £7.25.

ENTERPRISE INCIDENTS 10 - stories by Sandy Catchick. Uhura joins the Enterprise; McCoy makes a medical misjudgement; and others. Due July. U.K. £3.60; U.S.A. \$15.00 air, \$11.00 surface; Europe £4.60; Australia £7.25.

ENTERPRISE - LOG ENTRIES 82 - Stories and poems by Rosa Caccioppo, Joyce Devlin, Ann James, Teresa Abbott, Pac Deacon and Sheryl Peterson. U.K. £3.50; U.S.A. \$14.25 air, \$10.75 surface; Europe £4.50; Australia £7.00.

MAKE IT SO 3 - Stories and poems by Karen Sparks, Lorraine Goodison, Ann Neilson, Synda Surgenor, Michael Simpson, Lori Scott, Angela Brown, Scott Carrick. U.K. £3.50; U.S.A. \$14.25 air, \$10.75 surface; Europe £4.50; Australia £7.00.

FALLEN ANGEL by Lyn Viviers - Spock and McCoy are held prisoner to force Kirk to find a jewel, lost years previously when a colony was wiped out by a vicious, ruthless enemy. U.K. £3.15; U.S.A. \$13.25 air, \$9.75 surface; Europe £4.15; Australia £6.15.

ENTERPRISE INCIDENTS 9 - stories by Sandy Catchick. Who is the traitor on the Enterprise? Kirk thinks it's Spock; Uhura goes on an undercover operation; and others. U.K. £3.50; U.S.A. \$14.25 air, \$10.75 surface; Europe £4.50; Australia £7.00.

ENTERPRISE - LOG ENTRIES Nos. 74 - 81; short stories by various writers - Price of each UK £3.50; USA \$14.25 air, \$10.75 surface; Europe £4.50; Australia £6.95.

Accepting submissions for E-LE 83 on. Still available a number of other titles.

MAKE IT SO - stories about the Next Generation characters by various writers. No. 1 UK £2.90; USA \$13.00 air, \$9.50 surface; Europe £3.90; Australia £6.95. No. 2 & No. 3, each - UK £3.50; USA \$14.25 air, \$10.75 surface; Europe £4.50; Australia £7.00. No. 4 is still accepting submissions, and we hope it will be ready for Midcon.

Order from Sheila Clark, 6 Craigmill Cottages, Strathmartine, by Dundee DD3 0PH

We are soliciting submissions for Scotpress zines - stories, poems, artwork - of both original Trek and TNG material, either short stories for ENTERPRISE - LOG ENTRIES or MAKE IT SO, or long ones suitable for printing on their own. No stories about death of main characters (except Yari), movie-based stories, K/S or stories about other ships; these are, after all, the voyages of the Starship Enterprise... (in either incarnation). Send submissions to Scotpress, Sheila Clark, 6 Craigmill Cottages, Strathmartine, by Dundee, Scotland, or Valerie Piacentini, 20 Ardrossan Rd, Saltcoats, Ayrshire, Scotland.

ZINES by Kay Stagg. Genzines - Kirk orientated hurt/comfort. Please make cheques or postal orders payable to Kay Stagg and send order to 33 Barrack Rd, Guildford,

Surrey, GU2 6RU. Postage (second class) and packing included in price.
SECOND CHANCE/A COLD BY ANY OTHER NAME (previously appeared in Stargate I and Stargate II), 75 pages £2.60. **TROUBLES REVISITED/THE RIFT/JUSTICE SHOULD BE SEEN TO BE DONE** (previously appeared in Stargate III and ScoTpress Log Entries 51) 90 pages £3.35. **FREEDOM** - full length story, 167 pages - £4.30. **TOO MANY AVENUES** - full length story 171 pages - £4.30. For other items, ie pens, pencils, notebooks, bookmarks, etc, please send SAE for information.

Merry Men Press

FIRST TIME zines contain K/S stories, art and poetry. Age statement required. **FIRST TIME** is always on time. All inquiries and orders are promptly filled, no-one's left to hang on the line.

FIRST TIME 1 - 25 available.

WITHIN THE MIRROR - an all mirror-related K/S zine. Full of first time stories, and on time. Within the Mirror I is nominated for several awards. Within the Mirror II, III & IV are also currently in print.

BESIDE MYSELF 1 & 2 - well-illustrated K/S zines exclusively written by Robin Hood and her assorted pen names.

FETISH - a K/S novel by Jenny Starr. Winner of 1988 Best Novel.

PORTRAITS - A K/S novel by Charlotte Frost.

SCATTERED STARS - an alternate universe K/S fanzine.

BEFORE AND AFTER - Blake's 7 'I' zine.

Prices for the above are \$18.00 US, \$24.00 foreign except **FETISH** and **FIRST TIME 20** which are each \$2 dearer. US currency only please.

STARRY NIGHTS - a proposed adult science fiction zine, seeking submissions. These must all be aimed at the adult reader and be original science fiction. Accepted submissions will be paid 1c per word. SASE for more info.

PLAYFELLOWS a proposed 'I' multi-media zine. It will not contain any K/S as this will continue to go into one of my K/S zines.

Submissions for all the above welcome. If you use a computer, I am compatible with IBM, Apple II Es and under and a TRS 80; and for long stories only, Mac Plus.

Merry Men Press, 274 Roanoke Rd, El Cajon, CA 92020, USA

LIFEBOAT by Bev Zuk - Kirk, Spock, Scott and McCoy struggle to survive in a damaged shuttle. UK \$22.00 airmail, \$17.40 surface; US \$16.50 incl 1st class postage. **THE**

THIRD VERDICT by Bev Zuk - a peaceful mission turns to death. Sakti, Goddess of Kendar, has been killed; Spock has a motive and no alibi, McCoy has the perfect opportunity, and Scott's fingerprints are on the victim's throat. UK \$11.50 airmail, \$8.50 surface. Bev Zuk, 2 S. 041 Lloyd, Lombard, IL 60148, USA.

DESCENT INTO DARKNESS by Joan Verba. An alternate universe story in which the events of ST IV never happened. Available from Joan Verba, P.O. Box 1363, Minnetonka, MN 55345, USA, UK price \$12.00 airmail.

TRINARY STAR - 3 mainstream Trek stories by Diana King. UK, \$18.50, other countries SAE for price. Order from Diana King, 4901 Montgomery Street, Annandale, Virginia 22003, USA.

A FINAL ACCEPTANCE now reprinted! 4 short stories with Spock as the main character, 2 of them set on Vulcan itself. UK £2 inc P&P, overseas £2.50 inc P&P (sterling only, please). Available from Oriel Cooper, 118 Abbotswood Rd, Brockworth, Glos GL3 4PF.

BILL HUPE

NO COLD WIND, a novel by Ann Zewen, \$19.00 ppd; **LAFF TREK 4/5** - 170 Laugh-filled pages, \$12.50 ppd; **HAILING FREQUENCIES 1** - TNG celebration premiere issue, 38 pages, \$5.50 ppd; **POEMS, PRAYERS AND PROMISES** - a collection of stories and vignettes based on the life and loves of Dr. Beverly Crusher, written by Kimberley Junius. \$15.75; **BEYOND THE FARTHEST STAR 4** - 120 pages of heterosexual X-rated Old and New Trek including Picard/Crusher; **AGE STATEMENT REQUIRED**. U.S. \$9.25 by hand. **EDGE OF FOREVER** - a brand new Classic Trek zine from Forever Publishers; one of the best new zines, featuring writers such as Peggy Avant, Michelle Perry, Jordys Miller, Sandy Bookman and others. Includes Spock-Chapel story, "Cyrano's

Revenge". US \$10.00 by hand. ELYSIA 4 - primarily Classic Trek, some TNG. \$9.00 by hand. ERIDANI 5 - 100 pages of ST-TNG fiction; \$7.50 by hand. ERIDANI 6 - 92 pages of ST-TNG fiction, US \$7.75 by hand. TRANSWARP 2 - mostly Star Trek fiction, with a little Star Wars; lots of good material, including some parodies of ST-TNG. US \$7.00 by hand. Postage on the above zines to Europe; AIRMAIL insured - \$10.50 for 1, \$16.00 for 2, \$21.00 for 3 or 4, \$26.75 for 5, \$32 for all six. SURFACE - \$6.00 for 1, \$8.75 for 2, \$9.50 for 3 or 4, \$11.75 for 5, \$13.25 for all 6. GENESIS AFTERMATH by Joan Verba - authorised reprints. This is a retelling of Star Trek III. US \$5.00; UK \$20.00 air, \$11.00 surface. All available from Bill Hupe, Suite 50, 920 Trowbridge Rd No. 2, East Lansing, MI 48823, USA. All prices in US dollars; please be sure to add postage prices to the 'by hand' ones!

DUET K/S zine. Doreen DaBinett has now retired from Duet, however it has been picked up by Carole Weatherill and Janice MacDonald. If ordering Duet K/S material an age statement is required. Anyone wishing to submit stories be they very long or very short we would love to hear and receive them. Please submit stories to both Carole Weatherill and Janice MacDonald.

Orders to Janice MacDonald. Prices as follows: U.K. £5.00, USA \$20.00, Europe \$6.00, others \$9.00. 2 IRCs and an SAE should be included for foreign enquiries.

Carole Weatherill, 8 St. Margarets Grove, Twickenham, Middx. TW1 1JG
Janice MacDonald, 10 Lorne Gardens, Laurieston, Falkirk, Stirlingshire, Scotland.

NEW ENTERPRISE LOG 14; THE MORBIUS SYNDROME - by Janet Lawn. SAE for details to Jacqui Clarke, 12 Jessop Close, Leasingham, Sleaford, Lincs NG34 8LJ.

UNIVERSER & UNIVERSER 2 - Star Trek poetry and prose. Price each: UK £2.00, Europe £3.00, Aust/Japan £3.50, USA \$5.00, including postage. Also available - zines containing stories about other characters played by Leonard Nimoy. Copyright Tsaela Press. All available from Linda C Wood, 186 Copland Road, Glasgow G51 2UN, Scotland. Other zines by Linda C Wood are available through 'Spotlight'.

Zines from 'Spotlight - Leonard Nimoy International Fan Club'. CONTRAST 10 now available plus Carol Hart's DAY OF THE HAWK. £2.00 each, including postage. Please send orders to Carol Davies, 77 The Ridings, Ealing, London W5 3DP. Full list available on request.

BEYOND ANTARES PUBLICATIONS

SAAVIK by Lynda Allen Ainsworth and Karen Sparks. A single story zine. 65 pages. It has been three years since the events on the Genesis planet. Saavik, now a mother, is recalled to Starfleet. How will she now deal with those closely involved when they find the truth? And how will she resolve the conflict between motherhood and duty? Prices (inc p&p): UK £4.00; Europe and surface to all countries £4.75 (\$8.50); USA (airmail) \$10.00; Australia (airmail) £6.50.

TRANSTAT 7: General Star Trek stories. SAE for price.

TRANSTAT 6: General Star Trek stories. 78 pages. Prices (inc P&P) U.K. £3.75; Europe and surface to all countries £4.50 (\$8.00); U.S.A. air \$9.00; Australia air \$6.00. TRANSTAT 5: General Star Trek stories and poetry. 97 pages. Prices (inc P&P) U.K. £3.65; Europe and surface to all countries £4.25 (\$7.50); U.S.A. air \$9.00; Australia air \$6.00.

Please make cheques/POs payable to Beyond Antares; foreign drafts/money orders payable to Fran Ball. No foreign currency except American dollars accepted. All zines available from Fran Ball, 55 Olympic Way, Bishopstoke, Eastleigh, Hants SO5 6PZ England.

VILLAGE PRESS ZINES. Rosemary Wild, Ed. All zines are based on the K/S premise, new readers please include age statement and statement that you understand and accept the premise.

IN THE WILDERNESS II The all story zine and the longest yet. A walk on Vulcan's wild side; a prestigious prize, police brutality; the terrors of Command Training; Sarek and Amanda; Kirk's Security Team and Kirk and Spock themselves fill 150 pages of fascinating revelations. U.K. £6.00, Europe £7.00, USA \$22.00, Canada £9.00, Australia £10.00.

LOCUSTS AND WILD HONEY - Out of print.

THE VOICE A different kind of K/S, the Kirk and Spock of the series in a mature relationship. Warm, attractive characters, really original plots. (No slaves, pon Farr or death.) Fiction by Stuart, Rivers, Daniels and Rows.

No.1 U.K. £3.50, Europe £4.00, USA \$12.50, Canada \$5.00, Australia £6.00

No.2 Prices as Voice 1.

No.3 IN PRINT AGAIN. U.K. £5.00, Europe £6.00, USA \$19.00, Canada £7.50, Australia £8.00

No.4 Includes a longer story from Stuart and Rivers. U.K. £5.50, Europe £6.50, USA \$19.50, Canada £8.00, Australia £8.50.

No.5 U.K. £5.50, Europe £6.50, USA \$19.50, Canada £8.00, Australia £8.50.

SURAK AWARD WINNER

UPDATE IN THE WILDERNESS III. seeks story contributions (no poetry or art yet). Editor treats all submissions with tender, loving care.

Eva Stuart is currently writing a longer story. Whichever is completed first will go to press but neither until early next year.

Mrs Rosemary Wild, "Cwm Croesor", Stuckton, Fordingbridge, Hants SP6 2HG (All prices inc. post and packing. Dollar cheques accepted. For US flyers and enquiries please include either 2 IRCs or \$1.00) ALL ORDERS DESPATCHED WITHIN TWO WEEKS OR LESS!

A PROPER PANTOMIME. An Enterprise Originals Star Trek zine. Short Stories of a Humorous Nature. Price: EO Members £1.50, non-members £2.00 inc P&P. A COMEDY OF ERRORS Short humorous stories by Ray Dowsett, Jeremy S. C. Broadribb and Jacqueline Y. Comben. Price: EO Members £1.35, non-members £1.85. Please order from Jacqueline Y. Comben, 27A Herga Road, Wealdstone, Harrow, Middlesex, HA3 5AX. (Cheques to 'Enterprise Originals').

BSFR

NOISES IN THE ATTIC by Rosemary Senior. TNG novel. 60 pages. BSFR Members £3.45, Non-Members £3.95. Add 60 p&p.

GREEN FIRE by Jacqueline Comben BSFR Members £3.40 Non-members £3.90

Dave Uppington, BDFR Zines, 10 Wedgwood Close, Fortfield Green, Whitchurch, Bristol BS14 9YE.

LEGACY By Lynda Roper. In a world run by women, men are protected... but only one 'whole male' per household is permitted. \$21.50 airmail, \$17 surface (please note the price we gave previously is incorrect.) Lynda Roper, PO Box 34922, Richmond, Virginia 23234, U.S.A.

MKASHEF ENTERPRISES

AS I DO THEE - an explicit K/S zine, stressing a loving, positive relationship; no undue violence, mayhem, slavery, torture or death. Nos. 1 - 3, \$22.00 each airmail; No. 4. \$25.00; Nos. 5 - 14, \$22.00 each. Accepting submissions continually.

SHADES OF GREY: an explicit K/S 'menage a trois' zine. No. 1, \$22.00; Nos 2-5, \$25.00 each. IN TRIPLICATE: A post ST:TWOK story told in three parts. What if the Fal Tor Pan wasn't completely successful and McCoy was still mentally connected to Spock? And what if Kirk and Spock were only just beginning to realise their feelings for one another? \$15.00 airmail. ACT FIVE: (K/S) We now have the rights to this. Nos 1, 2 and 'Fantasies' \$20.00 each, airmail. A GATHERING OF BLAQUE (K/S) - 4 stories and poetry by Dovya Blaque. \$16.00 airmail. ALEXI - a K/S novel by Sharon Pillsbury. Kirk, Spock and McCoy go in search of the notorious criminal 'Alexi' and find intrigue, surprise and love along the way. Art by Deeb. \$24.00 airmail.

Non-Trek zines:

A SECRET PLACE: an adult zine based on the TV show "Beauty and the Beast". Very adult in nature. Nos 1-5 \$23.00 each. PRISONERS OF THE NIGHT: An erotic vampire anthology of original characters. Nos 1, 2 & 3, \$20.00 each. No 4 accepting submissions through 1st April 1990 SAE + 2 IRCs for guidelines. DYAD: A new multi-media "/" zine. Nos 1 & 2 \$20.00 each. Accepting submissions for No. 3, planned for June 1990.

US currency only. Please include an age statement when ordering any "adult"

material. K/S will not be sold to anyone under the age of 18. Mkashef Enterprises, PO Box 368, Poway, CA 92064-0005, USA.

THE SMALL PRINTERS - Star Trek and Professionals zines, new and reprinted. SAE for prices and availability to L R Muir, 1 Moor Park Avenue, Leeds LS6 1BT.

HIATUS PRESS

A LEGEND BEGINS by Barbara Alleyn. A biography of the early life of James T. Kirk. 200+ pages. Printed on A5 with card covers and spiral bound. Price £4.50 plus 80p postage (The Post Office went and put its charges up so I'm afraid I have to also.) US price \$8.00 plus \$6.00 postage. Cheques should be made payable to Barbara E. Ellams. Hiatus Press, Flat 2, 32 St Mary's Road, London SE15 2DW

CONTINUUM III A collection of TNG short stories. 95 pages.

TO BE OR NOT TO BE by Janet Lawn. A TNG novel. 102 pages.

SAE for prices to 1701 A-D, 37 Branksome Road, Southend on Sea. Essex SS2 4HG.

WHO WAS THAT MASKED MAN? 1 - STAR TREK: THE NEXT GENERATION This is the first in what is planned to be a long line of information zines. The next one planned is "Star Trek: The Original Series". This issue contains biographical info and credit listings for the Next Generation cast. 20 pages, A5 with card covers. Price £1.00 anywhere in Europe and £2.00 airmail to the rest of the world.

Also available FRAX - a series of multi-media zines. SAE to Janet Ellicott, 43 Brooksbank House, Retreat Place, Morning Lane, Hackney, London E9 6RN

SHERLOCK HOLMES: The new Sherlock Holmes magazine '221B' is pleased to announce that issue 3 is now available; A5 booklet, produced in off-set litho, fully illustrated, 56 pages. Colour card cover featuring gold foil block and photographs of Jeremy Brett and Basil Rathbone. Wide range of material to suit most tastes. Price £3.30 (incl. P&P). Cheques/postal orders should be made payable to: Miss Ann O'Neill. Order from: Miss Ann O'Neill, 38 Stephens Firs, Mortimer, Reading, Berkshire RG7 3UY

Overseas buyers: Please add an extra £1.00 if ordering from USA/Canada/Australia to cover airmail postage, and an extra £0.50 if ordering from within Europe.

All monies should be payable in sterling (travellers cheques/international money orders etc.) though US dollars (cash) are acceptable - NO personal American cheques Note: There are a few copies of issue 1 and 2 of '221B' left for sale, priced £2.30 and £3.00 (incl.) respectively.

CHILDREN OF DARKNESS Dr Who zine by Althea Fleming, artwork by Joe Fleming. 69 pages. UK price £2.50 and available from Margaret Sibbald, 8 Nethershot Road, Prestonpans, East Lothian, Scotland.

BELOW THE SURFACE 2 - the Voyage to the Bottom of the Sea fanzine, approx. 150 pages. \$12.50 US, \$13.50 Canada, \$16.50 overseas from Criterion Press, c/o Kathryn Agel, 51 West 2nd Street, Bayonne, NJ 07702, U.S.A. or UK contact Cris Smithson, 17 Osier Close, Ely, Cambs CB7 4AY, England.

ADZINE. A quarterly newsletter which lists everything fannish, from fanzines to conventions to want ads. £2 per issue to UK and Europe, £3 elsewhere. Ads are free to subscribers, so feel free to send me details of your club, zine, con, whatever when you subscribe. Multi-media fanzines and photographs also available. Send large SAE for list. Janet Ellicott, 43 Brooksbank House, Retreat Place, Morning Lane, Hackney, London E9 6RN, England.

CRITICAL WAVE Science Fiction and Fantasy Newszine. Launched in October, 1987. Published every two months by Martin Tudor and Steve Green. Critical Wave costs £5.00 for six issues, payable to "Critical Wave Publications" at 33 Scott Road, Olton, Solihull, N92 7LQ

PROFESSIONAL INSIGHT - EVERYTHING YOU EVER WANTED TO KNOW ABOUT THE PROFESSIONALS - AND MUCH, MUCH MORE!
Episodes, cast lists, synopses... Everything known about CI5, all agents and staff,

will be listed and described.

H.G. and Sara Slinn will publish PROFESSIONAL INSIGHT later this year. The zine will be around 150 pages in length, some of these slightly reduced type; it should be ready for late October. If you would like a flyer for PROFESSIONAL INSIGHT nearer the date of publication, please send an SAE to: Sara Slinn, Rivendell, Lumber Lane, Paulerspury, Towcester, Northamptonshire, NN12 7ND, England. American fans, please enclose \$1 with your addressed envelope. Australian fans please enclose \$2. The balance will be deducted from the cost of your zine. We do hope to make a small profit from this zine. Any money so raised will go to the Paediatric Aids Foundation.

CRYSTAL CAVERN The first British Fanzine dedicated to Beauty and the Beast. 61 pages plus artwork. Short stories by: Brian H. Longstaff, Gwen Lord, Sheri Green, Pam Hewett, Mary Page, Alan T. Bramhill, J.A. Clarke, Pauline Marshall and Melanie Strong. Poetry by: Patricia McDonnell, Mary Page, Kassandra's Collection, Ann Rideout, Gwen Lord, Katrina Reif. Artwork by: Lynn Simpson, Mary Page, Kim Tserkezie and Clare Thornton. Price, including post and packing: £3.50 UK; \$4.00 Europe; \$10.00 USA, \$5.00 Australia. Cheques/POs payable to: Helpers Network UK. Foreign please pay in UK Sterling or US dollar bills only. Order from: Gwen Lord, 6 Meadow Lane, Leasingham, Sleaford, Lincs NG34 8LL or Jacqui Clarke, 12 Jessop Close, Leasingham, Sleaford, Lincs NG34 8LJ.

AIRWAVES, multi-media zine with topics ranging from A-Team, Galactica, Blake's 7, Dr. Who, The Equalizer, Robin of Sherwood, Beauty and the Beast, Professionals, Knight Rider, Airwolf, The Bill, Miami Vice etc. Submissions always welcome, no limits to length but no 'Adult' fiction, please! Free copy of zine to all contributors. Zines are computer printed, with photocopied photo covers, 65 plus pages per issue. SAE for details and availability/contents.

KNIGHT 2000 a Knight Rider based zine. 60 plus pages per issue, photocopied photo covers (some stories are cross overs between Knight Rider and other shows, ie, Magnum, Murder She Wrote, Street Hawk) 14 issues currently in print. Flyer available. Submissions always welcome.

FLIGHT INTO SLAVERY: Battlestar Galactica & Blake's 7 crossover story. Now available as computer reprint. Photocopied photo cover. 59 pages.

THE HOODED MAN: An "Airwaves" Robin of Sherwood special - predominantly Jason Connery. Computer printed, with photocopied photo cover. Issues 1 and 2 now available, (three interlinked stories in each issue). Issue 3 available late '90. Prices for Airwaves/Knight 2000/Flight Into Slavery and Hooded Man: £2.50 per issue incl. postage. Overseas: £6.00 incl airmail, Europe: £4.00. (USA, currency accepted) IMO/bank drafts must be in sterling. Cheques in dollars or Eurocheques cannot be accepted. Order from: Miss B Callagher, 195 Radipole Lane, Weymouth, Dorset, DT4 0TQ.

BLUE JAY PRESS

ENIGMA - a multi-media zine, issues 7-9 and 11, £2.75, No. 12 £3.25, No. 13 £3.75; **RED DUST 2 (V)** £2.75; **GROWING PAINS (V)** £2.00; **DISINFORMATION (SANDBAGGERS)** £3.75. All prices include P & P. Please make out cheques/postal orders to Pamela Dale. Hillcrest, St. Mary's Road, Riddlesden, Keighley, Yorkshire BD20 5PA

LOCAL GROUP NEWS

compiled by Janet Quarton

Note: Local groups are mainly social groups and don't put out newsletters unless specified.

LEEDS STARFLEET: (new group - member of Northern Starfleet Alliance). For information send an SAE to Mike Mullen, 25 Claremont Road, Headingley, Leeds LS6 4EB. Meetings are held between 12 and 5pm on Sundays at the Headingley Community

Centre, North Lane, Leeds. There is a separate video programme at the meetings, showing a mixture of original Trek and TNG.

Future dates: 19th August, 16th September, 21st October, 11th November, 9th December.

THE AWAY TEAM: Glasgow Star Trek Local Group. Meetings every 6-9 weeks, news sheet **STATIC INTERFERENCE**. SAE for info to Catherine Melrose, 127 Medwyn Street, Glasgow G14 9QJ

THE LANDING PARTY: A local group based in the south east of Scotland with meetings in Edinburgh on a monthly basis. Activities include: Starfleet Battles, Role Playing, TV screens and lots of friendly chat. The group meets on the first Saturday of each month at 12 Beaverhall Road in a private club. Food and drink is available in abundance and only fans can gain admittance. A newsletter is produced six times a year and the annual subscription is £5.00. The group can be contacted at: 11/4 Meadowfield Court, Edinburgh EH8 7NA. Please enclose an SAE.

VIENNESE LOCAL GROUP: Karin Embacher, Heiligenstadter Strasse 146/1/2, A-1190 Vienna, Austria. Tel. (0222) 37 17 704
If any IDIC members are in Vienna contact Karin.

THE OUTER ZONE: Local science fiction group which meets approximately once every month in the uncharted backwaters of the unfashionable end of southern England. SAE to Sue Parker, **THE OUTER ZONE**, 42 Victoria Street, Brighton, Sussex BN1 3FQ.

STAR SEVEN: Mainly a contact group with infrequent group meetings, covering North East of Scotland - Aberdeen - Inverness. Anyone welcome. SAE to Joyce Devlin, 4 Letter Road, Lyne of Skene, Skene, Aberdeenshire.

CONVENTIONS/ADVERTS/CLUBS/GROUPS

CONVENTIONS / GET-TOGETHERS

HOLODECK The 30th British Star Trek Convention 31st August - 3rd September, 1990
Edinburgh Conference Centre, Herriott Watt University, Riccarton, Edinburgh EH14 4AF
Guests: William Ware Theiss, Joe Haldeman & Richard Arnold.
Registration £25.00. Room Rates (University accommodation): £19.00 each in a twin room, £21.00 in a single room, per night.
SAE to P.O. Box 628, Bristol, BS99 1TZ
Please note the change of venue.

USS Intrepid extends its commiserations to the committee of **CONQUEST** on hearing of the cancellation of their convention.
Because of this sad news, we have decided to hold a one-day get together at the Y.M.C.A., West Hill, Dartford, on Sunday September 16th.
Registration £5.00 Adults, £2.50 under 16s. Features include videos of Star Trek (classic and TNG), assorted SF and related items. Special talks and a select few dealers' stalls.
Further information and registration forms can be obtained from USS Intrepid Get-Together, c/o 7 Belgrave Close, St. Mary Cray, Orpington, Kent BR5 3TJ.

T'KON 1990 The Fifth Genesis II Star Trek Convention 5th-7th October, 1990.
The Novotel, Coventry
Registration £10.00 for weekend, £6.00 for Saturday (children under 16 £5.00 & £3.00 respectively).

Events The Movie Night Party, The Baby Party, Klingon Hunt, Two Video Programmes, The Treasure Hunt, Sales Room, Games Room, and even a chance to make and star in the T'Kon film and lots more besides!
SAE to Susan Whiffin, 12 Marlow Road, Hurley, Nr. Atherstone, Warks. CV9 2NG.

MIDCON '90 12th - 14th October, 1990. Holiday Inn, Leicester.
Registration £20.00 until 30th June, £27.50 from 1st July onwards. £30.00 @ door (subject to availability). Accompanied children: under 3 Free, under 14 50% discount.

Star Trek guests (to be announced), Other guests, Video rooms (STNG/Classic/Movies and more), Game shows. Fun for everyone. The Pyramid Game, Mastermind, Liars Panel and more... The Alien Pet Show (dead or alive!), Filk Singing, Auction, Disco, Make a Costume, Costume Show, Sales Room, Fanzine Readings, Plus lots more! New this Year! Midcon Hospitality Suit. Free soft drinks, nuts and nibbles. Cheap canned drinks, crisps, biscuits, chocciates etc.

Single Room (restricted) £36.50 per night, Double/twin £50.00 per night, Triple £67.50 per night.

SAE for Registration form: Terry Elson, 8 Ennerdale Close, Oadby, Leicester LE2 4TN

UFP '91 The 31st British Star Trek Convention May 3rd - 6th 1991.

Grand Hotel, Birmingham. Overflow hotel, Penguin.

Registration £25 for 4 days. Hotel Rate: £22.50 per person, per night.

Videos being shown from noon Friday. Nearby open-air car park; also NCP car parks.

SAE for details to Roz and Dave Liddle, 61 The Scotchhill, Kersley, Coventry, West Midlands CV6 2EW

SILVERCON '91 13-15 July 1991. Central Hotel, Glasgow.

Guests: John de Lancie & Richard Arnold, subject to the usual professional commitments.

This will be a non-stop convention, with round the clock fun and entertainment including video rooms, art & sales room, a role playing games room, disco, ceilidh (for Sassenachs, that's a Scottish knees-up!), competitions and games. Further guests to be announced in due course.

Room Rates: £28.00 per person in twin/double, single room plus £10.00 supplement. Rate includes VAT, Service and Breakfast.

Registration: until 31st July 1990 £15.00 (full membership), from 1st August 1990 until further notice £20.00. Children under 5 free, 5-14 years half price.

Please send SAE to: SILVERCON '91, c/o Lesley Atkinson, 2/2,5 Regent Moray Street, Glasgow G3 8AJ.

CONDUIT The 32nd British Star Trek Convention August 1991.

Sasha's Hotel, Manchester.

Voted in at Frontiers. Details to be announced.

SOL III The 33rd British Star Trek Convention 1st - 4th May, 1992.

Grand Hotel, Birmingham.

Voted in at Frontiers. Details to be announced.

NON-STAR TREK EVENTS

7% CONVENTION A Sherlock Holmes Event. 25th - 26th August, 1990.

Shepperton, Middlesex. Guests, Films, Competitions and sundry other "Conventional" Entertainments. SAE (or 2 IRCs) to 7% Convention, c/o 16 Tonbridge Road, West Molesey, Surrey KT8 0EL.

CONVENTION organised by Tardis in Durham. August 31 - September 2, 1990.

St Hild and St Bede's College, Durham.

Guests to be confirmed: Sylvester McCoy, Jon Pertwee, Richard Franklin, Alister Pearson and Sophie Aldred.

Registration £22 before June then £25.

SAE to Tardis in Durham, 34 Monks Crescent, Gilesgate Moor, Durham DH1 1HD.

ARMADACON II at the Arts Centre Plymouth, Bretonside, November 10th and 11th. 1990.

Confirmed: GoH Anne McCaffrey, other guests to include the authors Adrian Cole and Brian Lumley, subject to work: Sylvester McCoy and Sophie Aldred. Two video rooms, dealers' room, competitions and quizzes. Attending membership £18 for the weekend, £9 per day, children under 14 half price.

Contact: Armadacon II, 4 Gleneagle Avenue, Mannamead, Plymouth, Devon PL3 5HL.

THE TENTH LEONARD NIMOY CONVENTION: November 16th - 18th, 1990, at the Stakis Victoria Hotel, Nottingham. A programme of films spanning the career of Leonard Nimoy and including many rarely, if ever, seen in Britain. Registration fee: £13.50. For form and full details, please send SAE to Carol Davies, 77 The Ridings, Ealing, London W5 3DP.

MOSTLY EASTLY 1991 (Release 4.0) January 18-20 1991. Westchester Marriott Hotel, Tarrytown NY. USA. Attending: \$31.50* to 30/9/90, \$36.80* to 25/12/90. Higher at door. Supporting \$7. SAE for dealer and art show info. Co-chairpeople: Devra Langsam, Lee Orlando, Joyce Yasner, Ann Elizabeth Zeek. Cheques payable to: Poison Pen Press. Write: Joyce Yasner, 140 Cadman Plaza W, No. 21H, Bklyn NY 11201, USA. *includes NYS sales tax. The User Friendly Media Convention - A Fan Con by fans, for fans.

MEDTREK IV A S.F. & Media Convention. University of Western Sydney - Hawkesbury. Guest of Honour Dave Prowse. Fan guest of Honour Narianne Plumridge. Registration \$75.00 until 1/1/91, \$80.00 until 1/9/91 (Australian Dollars). Supporting membership \$20.00. SAE to Susan Clarke, 6 Bellevue Road, Faulconbridge 2776, NSW, Australia.

FRIENDSHIP COLUMN

Friendship adverts will be printed in two consecutive newsletters. Sorry no adverts specifying the opposite sex - we're not a dating agency.

Hi, my name is Charlotte Cooper. I am 12 years old and I would like a female penpal aged 12 or 13. I like Jason Donovan, Kylie and New Kids on the Block, Star Trek, animals and most sports. My hobbies are art and crafts, collecting badges and reading. I live at 118 Abbotswood Rd, Brockworth, Gloucester GL3 4PF.

Does anyone else have a computer mailing address? I am much better at answering that sort of mail than the kind on paper! I can contact anyone on Janet, Earn or Bitnet, world wide. If you would like to mail me, I am:

JY_COMBEN at UK.AC.ICRF

Please make your own user name and site clear, so that I can reply, stating which net you are on. Thanks!

Bettina Rackel would love to hear from people who are also interested in Star Trek, reading, music, fossil collecting and preparation, computer (particularly C64), archaeology, Alexander the Great, T.J. Hooker, animals (especially cats!), gardening, drawing and aquarell painting... and more!!! Please write to; Bettina Rackel, Am Tannenbusch 31, 4192 Kalkar, West Germany. (postage costs the same as in the UK!)

19 year old S.T. fan is looking for group or other fans in Hampshire/Berkshire or anywhere in the world. Please write to Anita Shearman, 5 Watch Lane, Freefolk, Whitchurch, Hants RG28 7NU.

Hello! I'm a Trekker from Finland and I'd like to have teenage penfriends. My name is Saana Halinen and my interests include Star Trek (not TNG), collecting cuttings of Star Trek (original series and movies), reading, writing letters and swimming in summer. I welcome letters from Trekkers from all countries (either written in English or from Finnish Trekkers in Finnish). So please write to Saana Halinen, Ajuksentie 25, 49420 Hamina 2, Finland.

Jean Donkin would like to let her friends know that she has moved to 28 Budoch Drive, Ilford, Essex IG3 9NX.

Lori Scott would like to let her friends know that she has moved. Lori would like to hear from anyone who is a fan of Jack Crusher but would enjoy corresponding with any fellow Trekkers. Lori would also like to hear from anyone who liked the series Something Is Out There. Lori Scott, 740 Potsgrove Pl., Tracy, California 95376, U.S.A

SMALL ADS

Please note: All adverts are printed as a service to members and IDIC cannot accept any liability. Adverts will be printed in two consecutive newsletters.

Please remember it is illegal to offer videos for sale, except for official copies - although there is no law against asking. It is also in breach of copyright to advertise photocopies of zines, and unfair to request them, without the permission of the editor. Adverts will therefore be edited if necessary.

FOR SALE: very large selection of ST zines - K/S, adult, US and general, plus some other media. For list please send an SAE to A Barkham, 40 St Christopher's Gardens, Warwick Rd, Thornton Heath, Surrey CR7 7NS.

FOR SALE: Collection of mainly UK Trek zines going back over 10 years. Most British zines £1 including P&P. For list send SAE to: Ms. C.A. Salveta, 52 Victoria Park Drive North, South Jordanhill, Glasgow G14 9NW.

FOR SALE: Star Trek Bloopers L.P. - 3rd season. Offers to Julie Woolaston, 19 Stonebridge Road, Rassau, Ebbw Vale, Gwent NP3 5SL.

FOR SALE: ST zines and books, UK and USA, good condition. SAE for list to Ursula Clarke, 10 Bunbury Road, Bury St Edmunds, Suffolk IP32 6HT.

FOR SALE: ST books, photos, zines (K/S and gen). For list send SAE to A. Beck, 124 Craighill, Ballycraigy, Antrim, Co. Antrim, N. Ireland BT41 1QQ.

FOR SALE: Star Trek Inter-space communicator from Lone Star, 1974, excellent condition, £5.00 including p & p. Star Trek THE CAGE video, the original YV pilot episode never shown on TV. Excellent condition. £6.50 including p&p. Peter Hughes, "Bryn Myfyr", West End, Glan Conwy, Colwyn Bay, Clwyd LL28 5SY.

WANTED: An Enterprise Hologram which I can hang on the wall. Does anyone know where I can get one? Also wanted the last two episodes of St. Elsewhere on VHS video. Please contact: Mike Mullen, 25 Claremont Rd, Headingley, Leeds LS6 4EB.

WANTED: Anything on Blake's 7. Particularly VHS video recordings of any/all episodes, either to borrow or buy. (I will pay postage on borrowed items.) Please send details to: Ursula Clarke, 10 Bunbury Rd, Bury St Edmunds, Suffolk, IP32 6HT.

WANTED: K/S zines. Has anyone got a copy of Nightvisions or Shades of Grey that they are willing to sell for a fair price? Also wanted: Courts of Honour, and the prequel, The Price, and A New Future/Out of Bounds. I will pay any reasonable price. Please contact Jenny Turner, 46 Chinnbrook Rd, Billesley, Birmingham B13 0LX.

WANTED: I'm looking for a poster of about A3 size or larger of the Enterprise (1701-A) which shows her from port or starboard bow or from the stern, showing as much detail as possible. I need this to refer to for details for painting a model of the ship. Can anyone let me know where I might get one? Steve Howe, 5 Church Close, Shenstone, Nr. Lichfield, Staffs WS1 0LS.

WANTED - Does anyone have a full recording of William Shatner being interviewed on Radio One on 22/3/90? Please contact Carole Weatherill, 8 St Margarets Grove, Twickenham, Middx TW1 1JG.

WANTED - Any Fasa 25mm figures from STII: TWOK, Chekov's Enterprise, Mirror Friend, Mirror Foe, Perry's Planet, 3 1/2" Motion Picture alien figures, Mego Motion Picture bridge and Star Trek: The Rebel Universe for the Amiga computer. Any reasonable price paid. Tom Kelly, 10 Alloway Drive, Newton Mearns, Glasgow, G77 5TG

WANTED - Copies of an American (I think) zine: Sahaj Collected, The Forging, The Bronze Cord, The Decision, and The South Shall Fall Again. These are all by Lesley

Lilkes and are a series about Spock's son. Also a British K/S zine: Nocturne. This was reviewed in IDIC N/L 9. I am willing to pay any reasonable price. If you can help this new Trekker please contact me at: Jo Christodoulides, 8 Medill Close, Woodcote, Reading, Berkshire RG8 0QR.

WANTED - Second hand copies of Star Trek zines (UK or USA), and SF/Fantasy books. Send your list with prices and postage to Raffaella Core, via San Comizio 1, 65017 Penne (PE), Italy.

WANTED - VHS videos of Court Martial, Space Seed, Operation Annihilate, Amok Time, A Private Little War, Plato's Stepchildren, The Empath, Elaan of Troyius and Whom Gods Destroy. Please contact Mark Payne, 5 Bassett Road, Coundon, Coventry CV6 1LE.

WANTED - Star Trek 3-year calendar, photos, slides of Captain Pike and Vina from "The Cage" and Star Trek Poster Book No. 17; also Odyssey: a Transatlantic Journey by Susan Oliver. Best prices paid. Contact Peter Arnett, 2 Edna Rd, Raynes Park, Wimbledon, London SW20 0JY, England.

WANTED - I'm trying to obtain copies of the following zines; Continuum 2; Log Entries 39; R & R III; Emanon 14 & 15; Albatross; Friend in Need by Karen Sparks and Computer Playback 5; also any other McCoy-related zines. Mrs. W. Poxton, 73 Second Ave, Fitzwilliam, Pontefract, West Yorks WF9 5BA

WANTED: a copy of the Starship Trooper record. Joanne Aylward, 54 Ascourt Drive, Hornsea, North Humberside HU18 1HF

WANTED: Can anyone lend me their negatives of the Frontiers '90 Fancy Dress which will be returned quickly and safely. David Noone, 16, Windermere Drive, Rainford Junction, St. Helens, Merseyside WA11 7LD.

WANTED to buy; Tangled Web and Twisted Labyrinth. Reasonable price paid. Contact Darlene Shread, 32 Nichols Rd, No. Kingstown, RI 02852, USA.

WANTED: Starlog Nos 38, 88 and 115. Any condition considered. Also zines - British or American. Contact: Julie Woolaston, 19 Stonebridge Road, Rassau, Ebbw Vale, Gwent NP3 5SL.

WANTED: Please help charities. Send any green shield stamps, British and foreign stamps, any foreign coins and notes to me. Also enclose a passport photo so I can get to know members. Mr Shailen Patel, 25 Birchwood Court, Edgware, Middx HA8 5JE.

STAR TREK FAN CLUBS

Please enclose a SASE when writing to clubs for information.

1701 A/D: (Original ST and ST:TNG). Contact: Annette Neal, 96 Long Lynderswood, Lee Chapel North, Basildon, Essex SS15 5BA.

BEYOND ANTARES: (Original ST and ST:TNG). Contact: Sue Toher, 56 Spring Lane, Bishopstoke, Eastleigh, Hants, SO5 6BA.

BRISTOL STAR FLEET REGISTRY: (Original ST and ST:TNG). Contact: Rod Summers, 53 Stoneleigh Road, Knowle, Bristol BS4 2RH.

EMPATHY: Carol Keogh, 131 Norman Road, Leytonstone, London E11.

ENTERPRISE ORIGINALS: (Classic ST and ST:TNG). A club for Star Trek fans who remember the time before Trek, before the first Sputnik... Contact: Ruth Brown, Membership Secretary and Treasurer, 42 Wakeline Avenue, Swaston, Cambridge.

FEDERATION INFORMATION BUREAU (FIB): (Classic ST and ST:TNG). Contact:- FIB, 61 The Scotchill, Coventry, West Midlands, CV6 2EW.

GENESIS II: Kathy Yates, 167 Kingshurst Road, Northfield, Birmingham.

INTERNATIONAL FEDERATION OF TREKKERS: Contact: Fiona Barrowclough, 129 Westfield Road, Wellingborough, Northants NN8 3HN. Various Starships stationed in UK/Europe.
 STARSHIP USS STANGA: (ST Fan Club) - Scotland. I.F.T. Chapter. Contact: Lt. Cdr Lucifer Thane, c/o John Bathgate, 12 Hartrigge Road, Jedburgh, Borders, Scotland
 STARSHIP USS DISCOVERY: (ST Fan Club) - Merseyside. I.F.T. Chapter. Contact: Lt. Cdr Sheri Bratton, c/o Sharon Lowe, 93 Judfield Street, Haydock, St. Helens, Merseyside WA11 0QD.
 STARSHIP USS DEFIANT: (ST Fan Club), David Wynne Jones, 130 Waterloo Road, Capel Hendre, Ammanford, Dyfed SA18 3RY

INTREPID: Tina Hewitt, 65 Park Road, Dartford, Kent.

LINCOLN STARFLEET: Star Trek Club (New). Contact: Susan Creasey, 20 East Liberty, Lincoln LN2 5RE. Please send SAE for details.

NORTHERN STARFLEET ALLIANCE

SHEFFIELD STARFLEET: Lynne Butler, 7 Edgewell Close, Foxhill, Sheffield S6 1FF.

ROTHERHAM STARFLEET: John Wilcock, 445 Fitzwilliam Road, Eastwood, Rotherham, South Yorks S65 1NA.

BARNESLEY STARFLEET: Linda Phillips, 10 Grange Lane, Stairfoot, Barnsley S71 5AE.

LEEDS STARFLEET: Mike Mullen, 25 Claremont Road, Headingley, Leeds, West Yorkshire LS6 4EB

STAGE 8: (ST:TNG). Contact: Stage 8, c/o Ms Linda Hepden, 85 Eastwick Row, Adeyfield, Hemel Hempstead, Herts. HP2 4JQ England.

STAR BASE SWINDON: Membership Secretary Delia Robinson, "Altair", 177 Queens Road, Carterton, Oxon OX8 3XY.

STARSHIP EXCALIBUR: Shirley Pay, 29 Langton Avenue, Chelmsford, Essex, CM1 2BW.

STARFLEET COMMAND: Akeel Ahmad, 47 Durwood Avenue, Shawlands, Glasgow G41 3UW

STAR TREK ACTION GROUP: (Original ST and ST:TNG). Contact: Mrs Lynne Collins, 49 Nudger Green, Dobcross, Oldham, Lancs. OL3 5AW (Please note new address.)

STAR TREK STARS: A French Star Trek club specialising in Star Trek actors. Contact: Star Trek Stars, 17 rue du Cygne, 75001 PARIS, France.

STATION GAMMA 1 S.W. QUADRANT: Glos. based ST club covering all aspects of Star Trek including science fact. Subs £6 per year, £8 overseas. Postal members welcome. SAE to Oriel Cooper, 118 Abbotswood Road, Brockworth, Glos GL3 4PF.

TRANSWARP: (a club for over 18s): Terry Elson, 8 Ennerdale Close, Oadby, Leicester LE2 4TN.

STAR FLEET COMMAND: A German ST club. Contact: Michael Richert, Schlangenhader Strasse 87, D-1000 Berlin 33, Germany. (Please enclose an IRC.

TRIBBLETALK: Help us start this BRAND NEW publication! A friendly, informal newsletter capturing all forms of ST, old and new, will be sent out bi-monthly. High points will include trivial and pen pal sections, along with our soon-to-be-famous "Adopt-A-Tribble" program. For more info please send SASE (9" to 4") to: Tribbletalk, 20 S. Chestnut St. Oconomowoc, WI 53066 U.S.A. We would love overseas members, but please send appropriate envelope and 2 International Reply Coupons.

ACTOR FAN CLUBS

DEFOREST KELLEY INTERNATIONAL APPRECIATION SOCIETY: Lynn Campion, 54 Streatleigh Court, Streatham High Road, Streatham, London, SW16 1EG.

"G.H.T": George Takei's Official Worldwide Fan Club. For details send SASE/IRCS (for overseas), to: Ena Glogowska, 62 Southbank Street, Leek, Staffs. ST13 5LN, England.

GHT - George Takei American Friendship Club seeks membership from American and Canadian fans of George Takei. For flyer send SASE to the club's address below. In association with the GHT Official Worldwide Fan Club. All other aliens write to GHT OWFC. Thanks for your support. GHT American Friendship Club, 2611 Silverside Rd, Wilmington, DE 19810, USA.

SPOTLIGHT - LEONARD NIMOY INTERNATIONAL FAN CLUB: Four newsletters per year. For details send SAE to Carol Davies, 77 The Ridings, Ealing, London W5 3DP.

WALTER KOENIG INTERNATIONAL: US Club, UK Contact: Pam Clarke, 15 Reedsmouth Place, Fenham, Newcastle Upon Tyne NE5 2HQ.

INTERNATIONAL AUDIENCE ALLIANCE FOR PATRICK STEWART - STARGAZER: Quarterly zine N/L covering the actor's career from Stratford to Star Trek. UK dues: \$22.00 per year surface mail. Contact Kate Maynard, 1411 Colonial Ave. No. B-5, Norfolk, VA 23517, USA. British fans write to Lorie Johnson, 167D Norwich Road, Ipswich, Suffolk IP1 2PP for more info. Please enclose an SAE.

WILLIAM CAMPBELL'S FAN CLUB: An official club based on correspondence. SASE/IRCS for details to Sandra Keel, Co. Rd. 9 Number 4001, LaFayette, Alabama 36862, U.S.A.

NDC - This is an appreciation society for Guy Vardaman, run with his consent. For further details please write enclosing an SAE to Rowena Sayer, 111 Farndale Avenue, Palmers Green, London N13 5AJ.

OTHER FAN CLUBS/GROUPS

Please enclose an SASE when writing to clubs for information.

Anyone interested in a new fan club for the actors JOHN THAW and DENNIS WATERMAN, please write to either Paul Pinch, 10 Portfield, Haverfordwest, Dyfed SA61 1BN or A. Beck, 124 Craighill, Ballycraigy, Antrim, Co. Antrim BT41 1QQ.

SPINDRIFT: Land of the Giants Appreciation Society. 4 newszines per year. Contributions welcome. SAE to: 5 Warwick Road, Ashford, Middlesex TW15 3PQ.

BEAUTY AND THE BEAST: Would you like to help in the fight to save 'Beauty and the Beast'? For further information contact Gwen Lord, 6 Meadow Lane, Leasingham, Sleaford, Lincs. Gwen is the UK representative for Helpers Network.

THE THIRTEENTH TRIBE: the British Battlestar Galactica Fan Club. Enquiries to: 19 Woodlands Road, Stanton, Burton-on-Trent, Staffs DE15 9TH

THE NETWORK: a quarterly discussion zine for MAN FROM U.N.C.L.E. fans. Miss Jay Felton, 'Cloudbase', 54 St Mary's Road, Leyton, London E10 5RB, England.

CAVERNS OF CHAOS: DUNCAN REGEHR APPRECIATION SOCIETY (formerly *Caverns of Chaos - Duncan Regehr letterzine*). Contact: Miss Amanda M Horton, 2 Gerardsfield Road, Tile Cross, Birmingham, B33 0BP.

F.L.A.G.: The Official British Knight Rider Fan Club. SAE to Mrs S. Jarvis, 21 Jackson Close, Bebington, Wirral, Merseyside L63 8PB.

FANDERSON: The Official Gerry Anderson Appreciation Society. Contact: Andrew Thompson, P.O. Box 111, Derby, DE1 9LT.

RANDALL AND HOPKIRK DECEASED APPRECIATION SOCIETY: SAE to 10 Brook Avenue, Edgware, Middlesex, HA8 9XF.

SCARECROW AND MRS KING FELLOWSHIP: Contact: Margaret L. Richardson, 30 Kirkdale Green, Rye Hill, Newcastle Upon Tyne NE4 6HU, England.

TALES FROM THE BROKEN DRUM: Newsletter of OCTARINE SF & Fantasy Humour Appreciation Society. Contact: Octarine, 6 Claude Street, Dunkirk, Nottingham, NG7 2LB

PERFORMING ARTS EXCELLENCE APPRECIATION NETWORK: a network of correspondents who are interested in helping others with articles, pictures etc, of their favourite performers. SASE/IRCS for details to Gail R. Fleury, 2530 Avebury Ave., Victoria, B.C. Canada V8R 3V9

MIDNIGHT OFFERINGS: a letterzine for Stephen J. Cannell TV shows. New satellite dish owners just discovering WISEGUY and 21 JUMP STREET, as well as re-runs of BLACK SHEEP SQUADRON, RIPTIDE and HUNTER, why not join our discussion group? UK - 25p (or a first class stamp) per issue, max £1; US - \$1 per issue, maximum \$5 (cash only). J Mortimore, 5 Sandfield Road, Thornton Heath, Surrey CR4 8AW

UP BUBBLE: THE VOYAGE TO THE BOTTOM OF THE SEA letterzine. Letters, articles, trivia, news; published quarterly, \$10.00 per year US/Canada. \$12.00 per year overseas. Criterion Press, c/o Kathryn Agel, 51 West 2nd Street, Bayonne, NJ 07002, U.S.A. or UK contact Chris Smithson, 17 Osier Close, Ely, Cambs CB7 4AY, England.

DSFA: Plymouth SF and Fantasy club, with a healthy ST contingent. Meeting fortnightly in the King's Head pub, Plymouth Bretonside (by bus & coach station) at 8 p.m. We run some role-playing groups, have a film making group, publish 3-4 magazines per year. Anyone interested please ring 0752 267 873. If you live too far away to attend meetings on a regular basis we have an associate membership scheme in operation, price £7.50, and we would like to hear from you. Enquiries to DSFA Secretary, 53 Belgrave Road, Mutley, Plymouth PL4 7DR

SCIENCE FICTION BOOKSHOPS

These shops sell science fiction, fantasy, Star Trek and media books and they have a mail-order service.

ANDROMEDA BOOKSHOP, 84 Suffolk St. Birmingham B1 1TA. For free catalogue send 4"x9" SAE. Wide selection of SF & ST books.

AT THE SIGN OF THE DRAGON, 131 Sheen Lane, East Sheen, London SW14 8AE. 6"x9" SAE for more info. Wide selection of SF & ST books; flexible standing order system.

FINAL FRONTIER BOOKSHOP, 43/44 Silver Arcade, Leicester LE1 5FB. Send large SAE for list.

THE SHEFFIELD SPACE CENTRE, 33 The Wicker, Sheffield S3 8HS. ST paperbacks, Lincoln patches & insignia etc., Collectors' plates & mugs, Videos, Models, Photographs and Posters. (Also Mail order, SAE for catalogue (same size as newsletter).)

LINCOLN ENTERPRISES, P.O. Box 691370, Los Angeles, CA 90069, U.S.A. Send a couple of International Reply Coupons for their latest colour catalogue. It will probably be sent surface and take 6 weeks or more to arrive but it is worth waiting for as Lincoln has just about everything a ST and TNG collector could wish for.

INTERGALACTIC TRADING CO. INC. P.O. Box 1516, Longwood, FL 32752-1516, USA. Star Trek and other Media. Send a couple of IRCs for their current part colour catalogue. They accept credit cards.

T-K GRAPHICS P.O. Box 1951, Baltimore, MD 21203, U.S.A. Cards, I-D Cards, Stickers etc. Send a couple of IRCs for their catalogue.

The deadline for submissions (articles, reviews, ads, etc) for the next newsletter is September 5th. Please send everything to Janet unless otherwise specified.

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The opinions stated in this newsletter are those of the writers and do not necessarily reflect those of the committee.

Send to:-

Janet - Subscriptions/Renewals; anything for the newsletter including ads, articles, letters etc.; used stamps for The Guide Dogs for the Blind Association.

Sheila - All zine orders.

Sheila or Valerie - Submissions of stories, poetry & artwork for zines; used stamps.

Note: it is okay to send newsletter items to Sheila or Valerie as long as they receive them at least 10 days prior to the deadline.

Committee Addresses:

Janet Quarton, 15 Letter Daill, Cairnbaan, Lochgilphead, Argyll PA31 8SX, Scotland

Sheila Clark, 6 Craigmill Cottages, Strathmartine, by Dundee DD3 0PH, Scotland

Valerie Piacentini, 20 Ardrossan Road, Saltcoats, Ayrshire KA21 5EW, Scotland

Dues UK £6.00, USA Air \$19.50 (£10.80), Australia £11.40, Middle East \$9.60, Europe £9.00.

DATA PROTECTION ACT

This is a statutory notice as prescribed by the above Act. In accordance with the conditions governing the maintenance of machine-readable records by non-incorporated members' clubs, IDIC must advise that the names and addresses of every member are held in a computer-readable format in order to more efficiently prepare and despatch newsletters. The information is used for this purpose only, and will not be disclosed to any other party whatsoever without the specific consent of the Data Subject (i.e. the member concerned). You should also be aware that you have a statutory right for your name to be deleted from the computer record and for your newsletters to be addressed manually.

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